DOCUMENT RESUME

ED 150 060	95	SO 010 653

TITLE	Collecting Local History: Proceedings of a Workshop Held March 16 and 17, 1977, at the San Leandro Community Library Center.
INSTITUTION	San Francisco Public Library, Calif. Bay Area Reference Center.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	Aug 77
NOTE	71p.; Not available in hard copy from EDRS due to poor reproducibility of original document
EDRS PRICE	MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS	Adult Education; Archives; Community Study; Guidelines; Higher Education; Indexing; Information Processing; Library Acquisition; Library Collections; *Library Material Selection; *Library Programs; *Library Research; Library Science; Library Services; Library Technical Processes; *Local History; *Oral History; Program Descriptions; *Program Development; Social History
IDENTIFIERS	California

ABSTRACT

The report presents proceedings of a workshop held in San Leandro, California, March 16-17, 1977, to teach librarians about collecting local history and conducting oral history interviews. The workshop was sponsored by the Bay Area Reference Center, located in San Francisco. Speakers included library directors and administrators, manuscript librarians, and outreach workers from public, private, and college libraries in California. Topics included collecting ephemera (transitory objects such as playbills and match box covers), cataloging archival materials, indexing local newspapers, caring for and preserving materials, and recording oral history. Several speakers presented case studies of local history projects at their own libraries. One of these focused on local women's history. Appendices provide a selective bibliography on collecting and researching local history, sample descriptive guides and catalog cards for manuscript collections, how-to-do-it materials on oral history, and a directory of sources related to the care of photographs and archival collections. (AV)

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ED150060

COLLECTING LOCAL HISTORY:

PROCEEDINGS OF A WORKSHOP

HELD MARCH 16 & 17, 1977

AT THE SAN LEANDRO COMMUNITY LIBRARY CENTER

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The workshop was presented by the
Bay Area Reference Center
San Francisco Public Library
Civic Center
San Francisco, CA 94102

The activity which is the subject of this report was supported in whole or in part by the U.S. Office of Education, Department of Health, Education and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

August 1977

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The Bay Area Reference Center presents a workshop on

COLLECTING LOCAL HISTORY

March 16 & 17, 1977
in the Lecture Hall of the San Leandro Community Library Center
300 Estudillo Avenue, San Leandro, CA

Wednesday, March 16

9:30--9:40	Welcome - Anne Roughton, BARC Workshop Coordinator
9:40-10:20	Keynote Speech - Richard H. Dillon, Librarian, Sutro Library
10:20-10:50	Collecting Ephemera - Gary Kurutz, Library Director, California Historical Society
10:50-11:00	Movie: "Goodbye God, I've Gone to Bodie"
11:00-11:30	Coffee break in the Estudillo Room
11:30-12:00	Cataloging Local History Materials - Lynn Bonfield Donovan, Manuscript Librarian, California Historical Society
12:00-12:30	Movie: "Disaster at Dawn"
12:30--2:15	Lunch
2:15--2:45	Indexing Local Newspapers - Tom Trice & Bobbie Vierra, Napa City-County Public Library
2:45--3:00	The Sourisseau Academy for State & Local History - Carolyn de Vries, Administrator, Sourisseau Academy for State & Local History, History Dept., San Jose State University
3:00--3:15	Stretch break
3:15--4:05	The Care and Preservation of Local History Materials - Johanna Goldschmid, San Francisco Public Library
4:05--4:15	The Processing and Preservation of Photographs - Anne Roughton

Thursday, March 17

9:30--9:35	Welcome - Anne Roughton, BARC Workshop Coordinator
9:35-10:15	The History Room of the California State Library - Kenneth Pettitt, Supervising Librarian, California Section, California State Library
10:15-10:25	Movie: "Tinker"
10:25-10:55	The Women's History Sources Survey - Mary L. Murphy, Research Specialist for the Women's History Sources Survey, Social Welfare History Archives, University of Minnesota
10:55-11:20	Coffee break in the Estudillo Room
11:20-12:00	California Local History: The Birth of a Bibliography - William K. Gilden, Assistant University Librarian for Technical Services, California State University, Sacramento, Library
12:00-12:15	Mountain View Public Library's Oral History Project with the Filipino Community - Antoinette Barrientos, Outreach Worker, Mountain View Public Library
12:15--2:00	Lunch
2:00--2:45	Oral History - Dr. Miriam Feingold Stein, Interviewer-Editor, Regional Oral History Office, The Bancroft Library
2:45--3:15	Slide-tape: "Recovering Our Past"
3:15--3:30	Stretch break
3:30--3:45	Collecting Local History at the Marin County Free Library - Virginia Borland, Administrative Librarian, Marin County Free Library
3:45--4:15	Marin County's Oral History Program - Anne Kent and Carla Ehat, Oral History Program, Moya Library Guild for Marin County Library

SUMMARY

BARC presented a two-day workshop on "Collecting Local History" on March 16 & 17, 1977, at the San Leandro Community Library Center. The goal of the program was to provide information that would help librarians in Northern California understand the processes involved in collecting local history and oral history. 169 people attended the Wednesday session; 116 attended Thursday's session.

The first day concentrated on how-to-do-it information. Richard H. Dillon, Librarian at the Sutro Library, gave the keynote address. Gary Kurutz, Library Director at the California Historical Society, talked about collecting ephemera; and Lynn Bonfield Donovan, Manuscript Librarian at the California Historical Society, explained how to catalog archival materials. Afternoon speeches included a talk by Tom Trice and Bobbie Vierra about "Indexing Local Newspapers at the Napa City-County Public Library," and Johanna Goldschmid's presentation on "The Care and Preservation of Local History Materials."

The second day featured speakers on oral history, and on local history resources in California. Kenneth Pettitt talked about the California Section of the California State Library. Mary L. Murphy discussed "The Woman's History Sources Survey." "California Local History: the birth of a bibliography" was the topic of William K. Gilden's speech. Antoinette Barrientos described the "Mountain View Public Library's Oral History Project with the Filipino Community." Dr. Miriam Feingold Stein, from the Regional Oral History Office of The Bancroft Library, talked about how to do oral history. "Collecting Local History at the Marin County Free Library" was covered by Virginia Borland; and Anne Kent and Carla Ehat explained "Marin County's Oral History Program."

Three movies were shown during the workshop: "Goodbye God, I've Gone to Bodie," "Disaster at Dawn," and "Tinker." The slide-tape "Recovering Our Past" was part of Miriam Stein's presentation on Thursday afternoon. An extensive exhibit of materials about the collecting and care of local history materials was on display each day in the Estudillo Room.

* * * * *

KEYNOTE SPEECH

RICHARD H. DILLON
Librarian, Sutro Library

I would like to join Anne and Gil and BARC in welcoming you here today. I could think of this as the first step in establishing local history as a second language in California, the beginning of an era when we have signs in every library from Yreka to San Diego reading, "Local history spoken here." My remarks this morning will constitute a low-keyed keynote speech, one devoid of fire and brimstone. Along with high-pitched exhortation, it's going to lack also how-to-do-it suggestions. The other workshop speakers will address the how of collecting local history; I will talk only about the why and the what of local history.

Why is it important for libraries to collect local history? Half an answer first--for the same reason that it is important for some of us to write it, and for a lot of us to read it. In order to suggest to you what some of these reasons are, I must first define the "what" we are talking about.

Local history is kissing kin to genealogy, which is enjoying a rather irrational boom, thanks to the TV version of *Roots*--not that genealogy really needed a boost, in this state at least. The two studies are related, but they are not identical twins. Local history has a bit broader meaning than its sibling genealogy. It is a close relative of biography and a child of general history. Clio the Muse is the mother, to be sure.

Our Cinderella, local history, has been put down and put upon over the years, denigrated. Those of us in the collecting and writing of local history, certainly in years past, were described as antiquarians. By this our critics, who quite often were university professors in history, meant we were pre-occupied rag pickers, jackdaws, pack rats of cultural litter. The kinder ones described us as amateurish dabblers, ignorant fussbudgets, unable to see beyond the courthouse, men and women frittering away their lives in the mindless amassing of useless details at the expense of true scholarship.

According to some people, American local history is defined simply as the story of any geographical area smaller in size than a state. I like this simple and very good definition. State history is often lumped in with local history per se. But usually local history is concerned with a county or a township, a city, town, village, or hamlet, or such components of these as churches, schools, fire departments, the press, the courts, ethnic groups, hospitals, colleges and the theater.

I do not like the term "localized history," which appeared five or ten years ago in the literature. It was a euphemism for local history, meant to suggest without any proof, a different grade of local history. It supposed a little broader and deeper study perhaps, maybe a little more professional and sophisticated kind of work, having a wider appeal than the provincial kind of antiquarianism which was thought to be typically "local history."

We also have a problem, however, with a favorite term of mine, "regional history." This is the area in which I think I work. Sometimes it means the study of a group of states--the Mississippi Basin, New England, the Mid-South. Other times it means an intermediate zone between the general state and its component parts, usually the counties. The latter relates well to California and Texas, which have major regions that are easily delimited, as California's Santa Cruz Mountains, Klamath River Valley, the Redwood Coast, Mojave Desert, east of the Sierra, Los Angeles Basin.

In any case, local history, for all these modifications, must share in the general dictionary definition of history, general history. So let's move to that.

Some say that history, per se, is nothing more than the intellectual form in which a particular culture maintains its books and keeps its records. I think this is an accountant's view of history. Others, like myself, are a little more demanding and call history not just a record but an insight into the processing of human life--the observing and recording of the past. A third definition of history is the study of changes in human behavior patterns, which can be local or worldwide.

Allan Nevins, a brilliant writer, once explained history as the charting of lines of force. This is a poetic definition that has its place. Another historian calls history simply shared discovery. Noah Webster defines history as the systematic, written record of events, usually accompanied by a philosophical explanation of their causes. Now, the adjective, systematic, is the important one here, to me. Facts are useful to us only as long as they are organized by ideas. Facts alone are nothing, garbage. I don't think Webster places history squarely in either the humanities or the social studies. Webster is sure that history is a branch of knowledge that both records and explains past events as steps in human progress. I hope he's right, that we are indeed not just making changes but are really making progress.

What do I think local history is? Well, I'm simplistic. I think local history is actually a kind of community biography, a peopled chronicle of towns like Olema, Raisin City, Woodside, or one or more of their component civic parts.

The past, we must remember, is not only the long ago; it is the now, and it is the here, the current of humanity. The stress is too often put on local history in the past tense rather than on the then, now and forever of history; it is a continuum, not just a study of the past.

As collectors of local history, we librarians must have a lot of facts, concepts, ideas, values and insights. Neither local history nor its big sister is a science, remember. We should strive, however, certainly in the writing of it and maybe in collecting it, to be as objective as possible. A lot of people would argue that we should not be even slightly subjective, but there's no way to be totally objective. What we need is a kind of controlled, honest subjectivity, with imagination, not invention, as the tool for interpretation of local history without real bias. Without this the result will be a jumbled grocery list of everything that's ever happened within the city limits, and that's not local history.

What we're doing is studying men and women and their institutions within the community. To do this without a lot of clutter we must seek out the important and discard the unimportant and the repetitious, and the erroneous if we can determine it. It is important for librarians to make certain hard and fast decisions, rather than just defer to the wishes of the public or some expert. Somebody has to judge the collection of local history, just like in buying books for any other library.

In trying to understand and document for readers not only what took place but also possibly why it took place, it is good to keep in mind the two necessary but opposing forces present in local history--change and continuity. The superficial factors are the ones which change readily and rapidly; the permanent and fundamental characteristics of a society alter much more gradually.

One last word about objectivity--to be objective, you must be candid and tell the truth as you see it. To do this you've got to foster not only an inquiring and comprehending mind but also a healthy skepticism, especially in the modern and "hot" area of oral history, which is on tomorrow's agenda. Whatever is said up here, be skeptical. You see, even well established traditions and the recollections of elephantine memories of grizzly old-timers sometimes have a suspiciously familiar ring; you find they've been lifted wholesale from the pages of this or that book.

If we can just somehow juggle this objectivity, subjectivity and skepticism, and relate the local story to the national scene, if at all possible, I think we can give our story, our collections, a dynamic flavor and a human interest. If, on top of this, we can render this historical verdict of ours on our local scene in effective and graceful prose, we've not only assured ourselves of a readership, but our local history will transcend its geographical limitations; it will become a kind of literature. I can suggest examples of localized works which have become transcendental literature: Donald Culross Peattie's *A Prairie Grove*; Townsend Scudder's *Concord: American Town*; or more familiar to most of us, the works of J. Frank Dobie and Lawrence Clark Powell of California and Arizona.

I think it's safe to say that over the last quarter of a century California local history has improved markedly. It has been widened and deepened; at the same time its prose style has been tightened up and been made leaner, more readable. Certainly it's more polished and sophisticated, more important, certainly more interesting. I know it's less parochial or provincial, chauvinistic or localized.

Sometimes I wonder if this improvement is not due to the excessive mobility of Californians. It has made the establishing of roots out here very difficult, virtually impossible in Los Angeles, and it may make local history collecting necessary, or even essential to community mental health. We need to know who we are, what we are, and where we've been. This mobility, this constant movement, this changing of homes, divorce, intermarriage, no marriage--all this crazy California syndrome has made for a little less tunnel vision, a discarding of blinders, an end to excessive provincialism and local pride, which was so precise in the past. That provincialism deliberately sought to divorce the local story from the larger issue, the larger frame of reference because of an instinctive and misguided, protective concern for the uniqueness of the old home town.

J. Frank Dobie of Texas was always very impatient with the low caliber of the dreary, myopic, old school of historians who painstakingly, and painfully for the reader, would work out a futile record of the insignificant in history. He used to say that if a book did not transcend its local scene and interest, then it had no reason to be published at all.

Incidentally, to digress, it's perfectly proper, when you're collecting and writing local history, to pass on to posterity the old chestnuts of lore and legend, fable, and out-and-out lies, if you tag them properly as being what they are. You must identify them exactly, say that they are fabrications which are parts of our minor historical baggage.

Here's the point, perhaps, of this whole talk. We use the same stereographical camera to make a print in local history that we use in national history. It's just that we set our particular Kodak so it will pick up the foreground detail, still, I hope, I pray, without losing all the depth of field. Another time we will use the same humanistic equipment to get a distance shot, a panorama perhaps--but at this moment we're after close-ups of history.

It's a truism that the universal is rooted in the local. What we're discussing today is grassroots history of the most fundamental kind, the kind that touches most people, the kind that most people are interested in. It's where it all begins. The town hall or even the local sewage district meeting is Congress in a microcosm. You see the same human interactions involved. Many of the same important, crucial, critical usages of democracy are there. The differences are almost entirely of scale or quantity.

I think the day of complete respectability for local history in the eyes of the academic people is coming, but it's not quite here yet. It will come, I think, as our collections, and books, and pamphlets, and articles in the field prove that they can really extend the knowledge of our locality, and also enhance or enlarge our vision as a whole--extend perception and perspective.

Clifford Lord, of the American Association for State and Local History, wrote once that the study of history at the local level reveals how things really happen to people. So our major responsibility is to keep the record and to interpret the record by measuring, comparing, retaining and weeding. We cannot and should not keep everything. We cannot be the pack rats of yesteryear who hid everything away willy-nilly without weighing, without any regard to importance.

Local history, to use a simile, is the smallest box in one of those sets of Chinese boxes I used to see when I was a kid before World War II. Its box is marked "Local History." It's inside another one marked "State History," which nestles inside another one labeled "Regional History," which in turn fits inside another one called "National History," and that one goes into the last one, the biggie, called "World History." Each of these entities, as part of the whole, makes a real solid box when you're done.

Our various local history collections compose the cell structure of our national history, and without this structure there could be no comprehension of our country or our national character, since they are really the composites of these many, many, many local histories.

It's taken me an awfully long time to arrive at what was posed, what I was asked to do, to give a simple answer to a simple question--why collect local history? Well, first, it will help instill in people a sense of history. A sense of history is both philosophical and psychological; it is something which is very useful in day-to-day life, in everyone's personal survival kit in this maddening world. It gives us a perspective. We can view the often very alarming present in terms of the past, and believe it or not, history and local history can even illuminate a little bit the promise of the future.

The second reason is closely related to the first. Alex Haley demonstrated this one. Local history, like genealogy, can give us personal roots in both time and place. Many of us need them, really have a psychological need for them. Genealogy alone, without local history, is likely to bring to life dry bones. Without local history we wind up with skeletons. We have names, dates and charts. To me, it's a bit like studying tree rings in a pretty little lab in Jersey City, rather than in an ancient ruin in Arizona on a beautiful spring day with a six pack.

We should relate our ancestors and ourselves to our community. We should not dig them up in a vacuum. Relate your ancestors and your patrons' ancestors to the community, to their neighbors as well as to kinfolk. This isn't ancestor worship we're talking about; this is community. You do this by exploring local and regional history. This is how to root out your own personal past as well as the history of your town.

Thank you very much.

* * * * *

COLLECTING EPHEMERA

GARY KURUTZ
Library Director, California Historical Society

I'm pleased to talk to you this morning about ephemera, that bane of all libraries and librarians. I love ephemera, and at the same time it threatens to overwhelm my library. Ephemera can open up new vistas, but it can also be very exasperating. It can provide a link that a scholar in his research might not otherwise have found. But for a reference librarian ephemera can be a can of worms that s/he wishes had never been opened.

First of all, what is ephemera? Ephemera, according to the dictionary, is something short-lived and transitory. The word ephemeral means lasting for but a short time.

As a librarian you know that ephemera is not short-lived. It can be one of the most permanent things in your collection. I think a better term might be "leftovers." Ephemera, from a librarian's point of view, is anything left over after all the books, manuscripts, photographs, records, etc., have been cataloged and processed. Librarians flinch when you ask them to work on ephemera--"Please, I'd rather do anything else than process ephemera; give me the newspaper collection; give me the maps; but not ephemera." More often than not, ephemera is set aside as a good project for some volunteers, or, "Maybe we can work on it when we get everything else done."

One might think of ephemera as vertical file material; however, vertical file material is supposed to be kept up-to-date and to be constantly weeded out. Ephemera is something to be kept, something to be consistently added to your collection. It is something of great value for you to preserve permanently.

Today I will talk about historic ephemera, those leftovers that have been handed down to us through the generations, decades and centuries. What do I consider ephemera? The type of ephemera I work with consists of postcards, tract maps, proclamations and decrees, certificates, election notices, reward and wanted posters, book sellers' and publishers' leaflets and notices, for sale notices, travel notices, playbills, programs and circus bills, menus and wine lists, travel and cloakroom tickets, bookplates, medals and ribbons, trade catalogs, promotional brochures, sheet music, business and calling cards, Christmas cards and Valentines, napkins, coasters, bumper stickers, tobacco wrappers, cigar box labels, wine labels, citrus crate labels, matchbooks, shopping bags, bus tokens, letterheads and scrapbooks.

In your collecting you may receive programs of events. Programs, after awhile, derive a great deal of social and historical importance. Here is a program for the first aviation meet in San Francisco. It was held in Tanforan Park in 1910. Today there are very few copies around; it probably has a bookseller's value of $25 to $35.

Here's an old 1884 trade catalog from Huntington and Hopkins, the great hardware firm here in California.

Labels are always interesting. The California Historical Society recently received a collection of booksellers' labels; these are the tiny labels that are placed in the end papers of a book. The collection, put together by the Oakland bookseller Harold Holmes, starts off in 1850 and goes all the way up to about 1950. It provides a great deal of information on the book trade in California.

Here are some wine labels from local vintners here in the San Francisco Bay Area. These are stimulating visual materials while, at the same time, providing history.

Los Angeles in the 19th century was a great center for health, wealth and sunshine. Here, for instance, is the typical kind of brochure--Mount Wilson where they had a great telescope. It's great fun to look at these things, and you can learn a lot about the whole concept of an area. It's very basic for your own local history, and any community has promotional brochures like that dating 100 years ago. Believe it or not, things like this, in a bookseller's catalog, are going for $10 and $15; so don't throw these things away; they're valuable material.

Certificates are another great source of material for tracing individuals. You might have wedding certificates; you might have baptismal certificates; or you might have something like this. This is from a hook and ladder company in Santa Clara in 1855. It's exciting visually. It makes a very display worthy item, but also, by looking at something like this, you can trace the history of the local fire department and, as well, you can trace the history of an individual.

To show you another example of a trade catalog from which you can learn how people entertained themselves--this one was printed in San Francisco in 1884, and it's of the Henley-Monarch Skate Company. It's a catalog of rollerskates in the 1880's. We have another one, too, of a bathing suit firm back in the 1870's, and the illustrations in them are just delightful.

Here's another one--California wine, all expenses, escorted tours. This is the summer edition. You can see how people travelled, what they experienced, and the mode of transportation they used. Tickets are great sources of information.

We have theater bills and theater notices. This is from the California Theater in San Francisco. We have a huge collection of material like this at the Society. These are the raw materials of history. They're not manuscript accounts or book accounts, but through working with material like this you can piece together the history of a given cultural activity in the state. Every town that's 100 years old has had a theater, and you can easily find materials documenting that.

I'd like to show you two more favorite items. One of them is a reward poster. This is dated 1852. These things are usually thrown out, but it's a terribly valuable piece. It offers a $100 reward: "The above reward will be paid for the following described Mexican who is accused of having committed a rape aided by his partner, who is now in custody, upon the child Manuel Nosmiento, age 7 1/2 years, at Campo Seco."

Here is a bill of fare, or menu, from the Pacific Vale Steamship Company. It's dated 1858, the steamer Sonora. They had salt salmon, vegetables, chicken, pork, ham, Irish stew--it's starting to make me a little hungry here--beef, pork, mutton, chicken, potatoes, beans. By studying a piece of ephemera like this, we can learn how people ate, how they entertained themselves, how they travelled.

Ephemera also has resulted in some separate monographs just on the discipline itself. Here's a new book on *Orange Crate Art* by John Salkin and Laurie Gordon. It's a lovely book, and it has fine illustrations. This is based on just sheets of ephemera. There's a little narrative that goes along with it. You can make things happen by just studying plain, old ephemera.

In collecting ephemera you must be aware of the value. Several booksellers now sell ephemera as a very lucrative source of income. Here's a catalog called *California Ephemeral*. It's devoted exclusively to ephemera, and prices in it range from $5 to $500. Ephemera is a serious area for booksellers. In California we're blessed with several booksellers that almost specialize in ephemera. One is the Alta California Bookstore in Laguna Beach; it has wonderful ephemeral items. If you want to acquire rare ephemera, that's a good place to go. Also you might go to Argus Books in Sacramento. Mr. Kaplan up there has a warehouse full of ephemera, box after box of materials where you might find items related to your own community. Or locally you can go over to the Holmes Book Company. In their back rooms they also have box after box of ephemera.

In collecting ephemera, you're only limited by your own imagination. Out in the lobby there are all kinds of notices of upcoming events. You might want to save some of those things, because in the future they might give an indication of how things were in this community in 1977.

Every day in your library ephemeral items pass through your hands. They go from the mail box to your hand and into the wastebasket. But maybe you should take a closer look at some of these things. Occasionally you might get announcements from a fine press book--these items in themselves are valuable printing ephemera; in years to come they'll be a valuable record for those who are studying the history of printing in California.

If you have local community clubs, I think you should collect their announcements. When I was at the Huntington Library we had about 20 boxes full of announcements from the Bohemian Club here in San Francisco. It's delightful ephemera. Ephemera just pours in on you. I think the problem is not the getting, but the keeping.

If you want to collect ephemera, you should be willing to rummage a little bit. Put on your Levis and go into some cobweb-strewn garage. You might find an old automobile catalog from 1915 or 1920. About six months ago the foreman for a wrecking crew came over to our library; they had a beautiful collection of banners from the Native Sons of the Golden West from the 1850's. They were dismantling a building, and they were pulling off some old, cheap paneling, and behind the paneling were all these banners, so they carefully took them down.

If your favorite supermarket is being picketed, go up to one of the strikers and ask them for a flyer. Maybe you can talk them out of their placard. That could be an important record in the history of labor relations here in the state.

Ask your great aunt Bertha for her Valentine cards, or for her greeting cards, or for old menus she might have.

One of the best examples I know of collecting ephemera was done by the Archivist for the University of California. During the free speech movement he made a concerted effort to go out and collect all the flyers, brochures, and posters of Mario Savio and his colleagues; this has turned out to be a tremendous record of the social unrest during the 1960's. People don't write as much anymore, so it's good to go out and get their cheap handouts and flyers.

Your own library might be a great source of ephemera. Sometimes you don't appreciate ephemera for what it is. Go down to your basement or your warehouse; you might find things that librarians 20 or 30 years ago discarded as unimportant. Today you may find they're great jewels. Haul them out. Check in your own backyard first.

Well, now that you have a library that is overwhelmed or completely filled up with ephemeral items, what do you do with them? Unlike books, records, manuscripts, there are no set procedures. You cannot order a Library of Congress card for ephemera. You cannot get it on MARC tapes. It's virtually a frontier area when it comes to bibliographic control. I have seen very few articles on the control of ephemera, or anything about ephemera in library literature.

One of the best articles I know of is by Therese Lawrence, a librarian in the California Section of the California State Library. She wrote an article in

Special Libraries, July 1973, called "Are Resource Treasures Hidden from Scholars in Our Libraries? What is the Access to Ephemera?" I recommend this article very highly.

In my experience, very few libraries know what to do with ephemera. At the Huntington Library we arranged ephemera in Bekins boxes by general geographic area. We had a problem in that our collecting encompassed anything that influenced Anglo-American literature in history, so by that very definition we collected ephemera from all over the world.

At the California Historical Society a system has been devised over the years to handle ephemera, and it has been more or less satisfactory. We felt it was important to really give serious treatment to ephemeral items, such as the items I just showed you. What we have done is develop several classifications. One is called Business Miscellaneous. We've placed, for instance, a trade catalog by Baker & Hamilton into a separate file folder, made up a card with the name of the company, and also listed it under Business Miscellaneous. Also, we group roughly by geographic area if it's promotional literature. For instance, we try to have a box for each county, or to have a broad subject area like the San Francisco Earthquake and Fire, or the Panama-Pacific Exposition. We try to lump all that related material together. I think it's been reasonably satisfactory, but, as you can see, to treat items individually takes a lot of time and a lot of money. If you really want to be serious about ephemera, you have to be willing to spend some time and money with it.

Other means of approaching ephemera might be to classify an item by medium. I've seen this done to a satisfactory degree at the State Library. It might be a citrus crate label, or there might be a letter sheet, or there might be a cigar box label--put them altogether by like media; but you also have to cross-reference them. If you do have something produced by Mail Pouch Tobacco, for instance, you might have a card someplace on Mail Pouch Tobacco. But if somebody comes in and says, "I'm studying cigar box labels in California," you would be able to draw out your whole collection of cigar box labels.

I think the problem with ephemera is that people, in some ways, are afraid of it; they're not willing to tackle it. I think librarians must get together one of these days and decide how we are going to handle ephemera. Is it always going to be a hit and miss affair? Is it always going to be up to the whim of an individual librarian who may or may not be interested? I think anybody knows that that is not the way to operate. I would like to see librarians get together and prepare some standards for the handling of ephemera. Maybe we should have a Society of Ephemeral Librarians. Every library has some ephemera. Maybe we should develop some specialists in it. I think in the future, especially in California, ephemera will become more and more important, and it might be well worthwhile for librarians to really look at it seriously.

Thank you.

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CATALOGING LOCAL HISTORY MATERIALS

LYNN BONFIELD DONOVAN
Manuscript Librarian, California Historical Society

Once you decide to collect archives or manuscripts--and I usually define manuscripts as the personal papers of an individual, and archives as records of an organization--it's best to have a collecting acquisitions policy and to stick with it. As you know, I work with the California Historical Society, and our policy is very broad. We only collect material relating to California; anything else is sent to local historical societies and public libraries in other states.

Once you announce that you're collecting, I'm positive that within days you will have people knocking at your door. There's such a new awareness now of local history and of historical documents that people are looking for places for their papers to be deposited. Be visible yourself. Talk to groups. Get to know the local people.

Watch the obituaries. Usually there are two things to look for in obituaries. First look for those people who were most prominent, those who made a major contribution to the community. Unfortunately though, or maybe fortunately, those people have often been approached by a depository long before they've died, usually just at the peak of their careers as they're moving from a house into an apartment. Second, look for the people who have lived for a long time in your community. These often are women, and women are frequently the ones who collect family letters.

Now I'm going to talk about what to do with a collection--how to manage the collection once it arrives at your doorstep. The first procedure is to look through it and decide if the material is indeed something worth keeping. Then go through the accessions procedure. There are three procedures for accessions, all of which I think are very important. Unfortunately, they involve a lot of paperwork. First, use an accessions book--just as you would if you were accessioning printed materials or books--listing the date when the collection arrived, the donor, who acknowledged it (if it was acknowledged by Gary Kurutz, the Library Director, or if I acknowledged it), a small description of the collection, and then the size. This kind of record is easily kept, and it's an easy way of compiling for your annual report how many accessions you had that year.

The second accession record I keep is probably the most important. It's called the Donor Card File. I would suggest you keep these on acid-free paper. This file is arranged by the donor's name. Donors are your best friends. They are people who have already shown you huge support. They've given you the collection. They talk a lot. They have friends. They will get you other collections. Keep in touch with them, even if it's only a Christmas card. The California Historical Society has an annual donor's reception to which maybe 40 or 50 people come each year. This is not anywhere near the number of people who donate things to us, so in our invitation to the donor's reception we give a summary of what we've been doing, kind of an annual report. That's very helpful. These people sometimes have money, and Special Collections is one department in most public libraries where donations of money should be courted. Normally we've found that they're the most interesting people we run into.

The third record I keep is something called the case file. I keep it in my vertical file. It is arranged by collection name. Our case file for the YMCA of

San Francisco--the third oldest "Y" in the U.S.--contains my initial letter to the president of the "Y"; notes from the telephone conversation I had with him; the very first inventory I made of the "Y", which is quite brief; the deed of gift (the most important thing); and, of course, the acknowledgement. These are all kept in this file. This is the file that will tell you what restrictions were put on the collection. It should be open to the reference people as well as to you.

There are two archival principles to remember when processing a collection. The first is to respect the collection. In other words, don't mix it with other collections. You may receive six collections relating to Adolph Sutro, but you don't intermix them. You want to respect the donor, respect the collection, and respect the policy making decisions that should come out in the correspondence, if you keep them in the order they arrive.

The second archival principle is to respect the order the collection comes in. Sometimes a collection is just transferred to the vertical file, as the "Y" papers were. That was very easy. Other times it's not so easy. If you can't find order within the collection, then you will want to bring an order to it. You may want to put it in chronological order. There are quite a few archivists now who are putting the outgoing mail in chronological order and the incoming mail in alphabetical order by the person who writes the letter. In my opinion, that takes a lot of volunteer help, because obviously the staff won't be able to do it. I myself do not do this. I put everything in chronological order. When questions come to the Historical Society for specific names, I usually can tell from the card catalog what collection will have those names. For instance, we just got a letter yesterday from someone writing a biography of Earl Warren. I remembered seeing Warren's name in our Earl Barrons collection, and I have that in the card catalog. I do not know where the specific letters are, so the person using that collection will have to come to the Historical Society to find the letters. On the other hand, the person using the Barrons collection will see the order in which Barrons filed his papers, so the decision making process that he went through as a political reporter for 50 years on the *S.F. Chronicle* is right there in the original form.

One type of processing guide I make is the "Descriptive Guide," or inventory, an example of which is on this sheet in your kits, the Jessie Cameron papers (see Appendix B). This collection contains about 19 autographed letters signed between '52 and '58; it's in a folder. Researchers can look at this guide, which gives a one-paragraph description of a collection and also lists the additional entries in the card catalog. At the Historical Society I try to list almost every name mentioned in the collection up to about 1852. That's partly because quite a few people who use our collections are doing genealogy searches and are interested in finding out when their ancestors came to California.

Another processing guide is the "Diary Index Form" (see Appendix C) which we use for every diary, no matter whether it's in a collection or by itself. When you're working with archives, you must note whether the material is original or not. Whenever it's not original, we note what kind of copy it is. For instance, the Bachelder Diary is a typed copy.

The other guides we make to help researchers are the two separate card catalogs. I feel quite strongly that the cards for manuscripts should be separated from cards for printed materials. I find it's very confusing to researchers to have the printed materials and the original materials interspersed. However, the manuscript catalog should be in the middle of the reading room alongside the book catalog; it should not be hidden somewhere in the accessions department where it's convenient only for the librarian. Probably there should be a separate photograph catalog.

This sheet gives examples of "Descriptive Guides to Collections" (see Appendix D). These are inventories/descriptive guides on 8 1/2" x 11" pieces of paper; they are similar to the Cameron guide. I included these to give you some examples of guides to other kinds of materials. We keep these in alphabetical order at the reading room desk. At the top of the sheet there is a descriptive guide to Financial Records; at the bottom there is a guide to Archives of an Organization, a social club. On the back there is a guide to a group of Personal Papers Centered Around an Individual. These aren't exactly personal papers; they're legal papers that document the case of the first Black person who won the right to sit on the trolley, in 1864.

This last sheet (Appendix E) gives you some idea of the cards in the card catalog. The first card is the Main Entry, and the second card is Part II of the Main Entry. Then we have the Added Name Entry at the bottom. On the other side are the Subject Added Entry and the Specific Subject Cards. Then I've given you an example of the Shelf List Card which we do very simply. The Shelf List Card tells what is on the shelf--how many folders, how many boxes, how many scrapbooks. In this case it's just one folder. In some cases it's five or six boxes with three scrapbooks. If the material is oversize, it's put in the oversize file, and you note that on the Shelf List. It's really a location card. Then lastly, in the bottom corner is the Chronology File Card; I find this extremely helpful to researchers who are searching a particular era. For instance, I'm editing a diary which dates from 1849 through 1857; it's very helpful, when I go to The Bancroft Library or to the Huntington Library, to go through their Chronology File and be able to find what other kinds of collections they have in the same period.

The last sheet that I put in the kit (Appendix F) lists some books for you to read and periodicals to watch for on "The Handling and Care of Manuscript and Archival Collections."

Once your collection is processed, you'll want to think in terms of where to put it in the stacks. I feel very strongly that vertical files should be avoided. Vertical files become ovens if there is a fire. In addition, as soon as you take out any materials everything else slumps; and often materials are not put back properly.

The best way to store manuscripts is in archival boxes; they're dust-free and acid-free. Use acid-free folders--they're a little more expensive than regular folders, but they're absolutely worth it. They can be purchased from the Hollinger Corporation, 3810 S. Four Mile Run Drive, Arlington, VA 22206. I put all my descriptive guides on acid-free paper; and I use acid-free paper in scrapbooks or to separate newspaper clippings from other materials.

I feel strongly that you shouldn't be stingy with these acid-free folders. If you are negotiating with a donor, and she doesn't want to give you the materials immediately, give her a couple of these folders and be sure your library's name is on the folder. When the heirs are going through the collection, they will see your name, and hopefully they'll see your letter asking for the papers. I think it's wise to do everything through correspondence. Even though you do a lot of talking on the phone, if you also confirm your conversation in writing through correspondence, it might help you get the collection through the heirs eventually.

The arrangement of manuscripts in the stacks can create problems for a library. Librarians like to keep things in alphabetical order, and we did that at the Historical Society for over 40 years. Then, when I came in, the first collection we got was the Chamber of Commerce, which began with the letter C. This marvelous organization went back to 1851; they gave us 56 boxes of material. You can imagine how we had to redo the whole stack, putting it under Chamber of Commerce in alphabetical order. That was when we changed to accession order. We assigned numbers to all the materials that already were in alphabetical order. The new materials that come in get a new number. We can do this because our manuscript stacks are not open to the public--a policy which I strongly urge. Researchers find the materials through the card catalog and through the descriptive guides.

Once you've processed your material and located it in the stacks, your obligation is to work with the researchers who come into the library to use this material. It is unfortunately true that the person who does the processing of the collection is the person who knows the most about that collection, even though the descriptive guide and the catalog cards bring out all the pertinent facts. I find that by talking to researchers as they come in I can help them; I can lead them to other collections and to other subject headings they might not have found. Before coming to the Historical Society I worked at jobs where I was the person who did everything--acquired, processed and worked with researchers; I found this a very happy way to do things. However, when you start working in a large depository, you can't do that. You have to be in close touch with the reference staff. I do this by having a manuscript user's form filled out for everyone who comes to the Historical Society to use manuscripts. I try to look at these around lunch time every day; if someone has missed a collection I think it would be wise for them to see, I can let them know.

The other important thing to remember about the reading room, unfortunately, is security. California is one of those states where quite a few valuable materials have been stolen and are coming up on the market through book dealers. The Society of American Archivists has a fine security program that is now listing all materials that have been stolen throughout the country. This alerts book dealers as well as the rest of us who buy manuscripts for depositories. The best way to avoid such problems is to have adequate security. Make a careful note of what people are using. Ask people for some identification. We were very hesitant about starting our security system at the Historical Society a couple of years ago. Now it just seems natural. I can't remember anyone in the last year or so even questioning the fact that we ask for a driver's license or some other form of identification.

Once your collection is in the stacks and ready to go, you want to let everyone know that you have it. You can write articles for the local newspaper, or give speeches. One of the best ways is giving talks to retired people. I've been talking to the American Association of Retired Persons; 200 to 300 people will come to hear me read from manuscripts. The last time we got four collections from people in the audience; these included some old photographs that I never suspected we would be lucky enough to acquire. You should send descriptions of the collections you receive to the professional journals, and they should be registered with the National Union Catalog of Manuscripts.

Another way of advertising is to make listings of your collections. I've brought some examples of what we've done at the Historical Society. This is a listing of 50 diaries; it's in alphabetical order and consists of a paragraph describing the contents of each of our 50 diaries.

The last thing I'm going to talk about is getting help in developing your collection--you're not in this alone. There are lots of us around who would be willing to help you; we'd be glad to either come to your place or have you come to our place. I'm really talking for the archivists at The Bancroft Library, at Stanford, at the Huntington Library, and all the major collections.

There are two organizations you should know of. One is the Society of California Archivists, which publishes a newsletter that talks about workshops and new collections at various libraries. They're a branch of the Society of American Archivists. The Society of American Archivists puts out this wonderful quarterly, the *American Archivist*, which prints very good articles about how to deal with photographs, diaries and other materials. Probably most of you belong to the American Association of State and Local History. They publish the monthly, *History News*, which every library should subscribe to.

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INDEXING LOCAL NEWSPAPERS

TOM TRICE, BOBBIE VIERRA
Napa City-County Public Library

Mr. Trice

Newspapers are a very important source of local history. Today I'm going to talk about the Napa City-County Library newspaper indexing project that was started about four years ago. The project began in 1974 with an application sent to the State Library for an LSCA grant to undertake an indexing project. The original grant was for one year, and at the end of that year, a one-year extension grant was received. The grant money was used primarily for hiring a part-time indexer who worked with Bobbie Vierra in establishing the procedures and policies of the index.

At the beginning there were five main objectives for the index. The first objective was to provide access to local information about Napa County from approximately 1860 to 1900. This was going to be achieved by indexing the Napa County newspapers. The second objective was to assess the feasibility of developing a computer-generated local history index for distribution to all cooperating agencies in the county. The third objective was to attempt to refine the existing authority file. That resulted in the development of an indexer's manual. The fourth objective was to recruit and train volunteers to index, type, and file. This was a very important aspect of the indexing project. The final objective was to set up a framework for on-going participation and cooperation among other libraries in the area.

As I've already mentioned, it was impossible to index all of the Napa County papers from 1860 to 1900 in one year. When the extension was applied for, some objectives had to be changed. One that was dropped was the idea of computerizing the index itself; the decision was made, hopefully, to microfilm the card index that was being produced. The extension grant ran out in the summer of 1976, and since that time, the indexing project has been operating under local county funds through the library itself.

The result of this project has been the creation of an index of the Napa County newspapers published in the city of Napa during the years 1860 to 1900. The interesting aspect of the index is its scope. It is extremely comprehensive. It covers all county news during that period. The second major aspect is the biographical information it contains.

The index is divided into two parts: a subject file and a personal name file. There are many items included in the subject file- businesses and professions, advertisements, real estate transactions that are not available in our local county record offices, significant information about marriages, court proceedings (murder trials), significant church news, organizational histories including local offices, local performing arts, unusual weather conditions and agricultural conditions, etc.

Currently the index is housed in about 42 half-filled drawers, consisting of approximately 67,000 citations. I should point out that it is not yet finished.

Here are some of the major problems that have been encountered in establishing this ongoing indexing program. The major problem we encountered in the beginning was writing the grant proposal. That required a great deal of preparation time. Once the grant had been received, there was still more paper work involved in writing quarterly reports throughout the two years.

The next major problem encountered was how to use the volunteer force effectively. One of the major goals of the project had been to use volunteers, to train them to do indexing, typing, and filing. It was fairly easy to recruit volunteers. It was more difficult and time-consuming to train them, and it was even more difficult to maintain their interest and their continued participation in the program. Libraries starting up a newspaper indexing project should be aware of the hazards of dealing with volunteers. That's not to say necessarily they should not be used. You should be willing to spend a great deal of time training them how to index. As far as having volunteers type and file, that is far more successful. We still have volunteers in our program typing and filing, and we have some volunteer indexers as well.

The next problem area to be aware of is that of time commitment, both of your library staff and of your volunteers. Indexing newspapers is very expensive, both in terms of money and time.

You should be aware that if you are going to develop your own indexing technique, there must be continuous indexing policy revision. In Napa this process has resulted in the writing and publishing of a 70-page indexer's manual (see page 51 of proceedings for citation). We still encounter problems: questions of rules and scope; what belongs in the authority file; what should be deleted; how to handle difficult subject areas, such as geographical designations, schools, organizations and businesses. In deciding these questions you should weigh the local history needs of your particular community.

Your decision about the scope of the index is the most important decision you will make, because it's going to determine the amount of staff time needed, the length of the project, and the amount of catalog cards, catalog drawers, etc., you're going to need. In Napa County we have the additional task of indexing the current *Napa Register* on a different scope. We hope that some day the two indexes are going to meet in the middle and form one giant file from 1860 to the present; but at the moment our goal is to finish the historical index from 1860 to 1900, and maintain the current index which began in 1973.

Future plans include, first of all, the commitment of library staff time to the indexing project. Secondly, we're also committed to the continued use of volunteers, particularly for typing and filing, and maintenance.

Our final major plan for the future is, once the historical index is completed in three or four years, that the entire thing will be microfilmed.

That is the basic story of our experience. We'll be glad to answer any questions you may have.

Question from audience

I'd be interested in knowing how your library happened to get into this particular project.

Mr. Trice

It stemmed from patron demand. The library staff was spending a great deal of time trying to answer questions by clipping newspapers and searching microfilms of old 19th century county newspapers. These methods were rather inefficient and answered only about one-third of the questions.

Question

Has the newspaper provided any staffing or funding for the project?

Ms. Vierra

The *Napa Register* is part of a large syndicate of newspapers, and they were not interested in helping us. We did ask them.

Question

When you got LSCA funding, did you apply for it as an individual county library or were you part of a system?

Ms. Vierra

We applied as a library, not as part of the system.

Question

Will there be Mendocino and Marin material in the historical index, in addition to the Napa material?

Ms. Vierra

In general, no. We have tried to focus on Napa County material, unless it happens to be a larger issue, like the railroad.

Question

How do you handle advertisements?

Ms. Vierra

We do include advertisements in the historical index, especially if they include a change of business address, or a fire. We usually index them the first time they appear in the paper.

Mr. Trice

They would be indexed under both the type of business, and under the individual manager or owner, if those people were in Napa County.

Question

How inclusive is the main index? Does it list every name on every page?

Mr. Trice

For the historical index, not usually. Lists of names that are available in other county agencies, such as vital statistics, marriages, certain real estate transactions, are not indexed. A name is indexed if there's any significant biographical information attached to it, such as a person's profession.

Question

How far along are you in the historical index?

Mr. Trice

There are several gaps. We have indexed primarily the 1860's: some of the 1870's have been started. The 1890's were started in the early days of the project; those have not been completed.

Ms. Vierra

One problem was that we didn't have all of our county newspapers when we started the project. We have spent a lot of time trying to obtain microfilm or hard copies.

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THE CARE AND PRESERVATION OF LOCAL HISTORY MATERIALS

JOHANNA GOLDSCHMID
San Francisco Public Library

The single most important factor in the care and preservation of archival materials is to provide a good environment for them. This means providing temperature and humidity control and the proper storage in acid-free boxes and files. Most conservators and restorers would agree that dollars spent on adequate housing are better spent than dollars spent trying to repair a few deteriorating documents. In accepting gifts of valuable material it would be good policy to encourage donors to supply some kind of funding to take care of the materials they donate.

The aging or deterioration of paper is a natural process, but there is a good deal of additional damage that occurs due to the inherent quality of the paper (i.e. acid content) or external factors such as moisture and exposure to light. Newsprint is a good example of the speeded up time sequence of what will happen eventually to all paper in the process of deterioration. Newspaper left in the sun for three days will turn yellow and brittle. This would eventually occur with all papers. With good papers the process would take centuries.

Now for a few slides. First I will talk about the structure of paper to give an idea of what it is we are dealing with. Whether it is cereal boxes, letters, or rare manuscripts, the structure of the material (paper) is the same. I will then talk about the process of deterioration and a little about practical repairs.

The structure of paper: The Chinese were the first people to produce paper, and since the first paper in 105 AD, the principles of making paper have not changed. Paper is a thin tissue of fibers; over the years technological improvements have increased the quantity of paper, but not necessarily the quality of paper. Many kinds of fibers can be used--grasses, bark, wood, rags. Cellulose is the most common fiber, and cotton and linen are practically pure cellulose; therefore, they produce a very pure paper--i.e. 100% rag paper. Good paper was produced from cotton and linen rags until about the mid 19th Century. In the mid-1800's, with the Industrial Revolution, the increased demand for paper caused a shortage in supply of cellulose and the use of ground wood was introduced, which produced impure fibers and more problems.

Here is a series of slides on how paper is made. The Chinese ground fibers with a mortar and pestle, and the results were long fibers. As paper making became more and more mechanized, machines were used to chop the fibers, and this resulted in shorter fibers. Ground wood with its lignin content introduced acidity factors to papers produced after the mid-1800's. The fibers are put into a water bath. The fiber is stirred into the slurry. This is a mold with deckle. The paper will then form on the wide screen. The mold with deckle is submerged in the water bath and then lifted up. There is a tremendous amount of suction at this point, and it is difficult to pull the frame out of the water. The fibers are on top of the screen, and as it moves back and forth they all line up in the same direction; this produces the grain of the paper. The deckle is removed, and the mold is turned out onto the felt--the process is called couching. A sheet of handmade paper is made in this way. The principle is the same even when the process is mechanized.

At this point, even if one is lucky enough to have 100% rag paper in the press drying, there are still destructive elements that might be introduced. Or there might be external factors which will contribute to the deterioration of the paper.

The main causes of deterioration can be classed in three groups: chemical deterioration (i.e. acidity), biological destruction (caused by funguses, mold, and insects), and mechanical damage or wear and tear (careless people, untrained restorers). Of all these, acidity is the arch enemy. Even if acid is not inherent in the paper by its content or process, sizing is often added to pure paper to improve its writability. In early days an alum size was used, and it was acidic. Even if something says 100% rag, it should be tested to see if it is truly acid free.

Another problem might be the ink. The ink used in this illustration of Byron is iron gall and is acidic. It has migrated through an interleaving sheet to contaminate the opposite page. This slide shows the extent of the damage.

Everyone is certainly familiar with yellow brittle newsprint. Newsprint is the worst culprit in the acidity of collections. If one newspaper clipping is in a file with other pages, the acid from that clipping could eventually destroy all other pages. Newsprint should always be separated from other materials by interleaving or mylar encapsulation.

Temperature and humidity control are the most significant factors in housing archival documents. The temperature should be about 68°, the relative humidity about 50%. Humidifiers are recommended. Of course, money being scarce, such mechanisms are not always feasible. Most importantly, just be aware of these factors and make sure that important documents are not stored in a damp basement or in a hot attic. A lot of problems might be eliminated if people were just aware of the extremes and how damaging they can be.

This is a slide of mold and foxing. Mold spores are in the air at all times just waiting for the proper environment. Molds and funguses are not only discoloring and unsightly, they actually digest the materials upon which they grow, and therefore weaken the paper. If fumigated documents are placed back into the same environment, the mold will grow again. One interesting point the Library of Congress has learned in their experiences retrieving documents from floods is how damaging moisture can be, much worse than the actual flood itself. If documents have been flooded it is better to keep them submerged under water and completely wet than to bring them out before there are adequate drying facilities. If they cannot be dried quickly and must hang around moist, mold or mildew will start growing on them.

Documents in cities will be greatly subject to atmospheric pollutants. Air conditioning with filters would be advantageous.

Insects, silverfish, termites, rodents are all potential destructive agents. A policy of good housecleaning is important to keep them under control.

Light is a source of energy that promotes a chemical reaction. The ultraviolet rays of the sun and flourescent light promote oxidation of cellulose. One of the first things that will happen is a bleaching action. In manuscripts or illustrations the ink or color may fade. A second action of light is discoloration. This yellowing is the result of the acid reaction in the paper. Not only is it unsightly, but it becomes brittle and the damage is irreversible. Once the fibers are broken down into smaller units, they become so short they eventually cannot hold the bond that makes paper, and the result is like brittle newsprint. One cannot, of course, always house all materials in the dark. If items are to be exhibited they should be under plexiglass or a filtering glass; there are also screens for flourescent lamps.

Wear and tear: People using the collection, improper handling, improper storage are all, of course, damaging. A human being with a roll of Scotch tape is a danger to documents. Scotch tape should never be used, not even magic tapes and all those wonderful things that supposedly are better. The magic tapes will just take a little longer to damage the paper in the same way the famous yellow Scotch tape does. It is impossible to undo the damage of tape. A good rule is never to use anything pressure sensitive.

Materials should always be stored in acid-free file boxes. Acid-free folders must go within the file boxes, and acid-free interleaving tissues within the files. Then, of course, all these acid-free files within acid-free boxes should be in a room at the proper humidity and temperature.

One of the cardinal rules of restoration is reversibility; that is, anything one does should be capable of being undone. Ten years ago the panacea of all conservation problems was lamination; this is no longer recommended because it is not reversible.

Library of Congress recommends using mylar envelopes to protect documents. Mylar is chemically inert and cannot damage paper.

Try to remember that it is important to protect materials. Mr. Cunha of the New England Document Center estimates that the damage taking place in the years 1970-1977 is greater than the damage that occurred in the century 1700-1800. The most important thing we can do is try to arrest the deterioration occurring now by providing a good environment. We hope that paper manufacturers will heed the warning and that documents worth keeping will be produced on quality paper.

There are a few things in the kit that I would like to point out. The sheet prepared by Lynn Donovan ("The Handling and Care of Manuscript and Archival Collections") [see Appendix F] is a good summary of enviornmental controls. It states that humidity should be approximately 50% and the temperature about 70°. You each received Preservation Leaflet #2, "Environmental Protection of Books and Related Materials," put out by the Library of Congress. It also contains the specifics of temperature and humidity control. Two other Preservation Leaflets have been prepared in the series: #1, "Selected References in the Literature of Conservation," and #3, "Preserving Leather Bookbindings." All are available free from the Preservation Office, Library of Congress, Washington, D.C. 20540.

Acid-free materials are available from several supply houses. Write for free catalogs from the Hollinger Corporation, 3810 S. Four-Mile Run Dr., Arlington, VA 22206, and from the Processed Materials Corporation, 329 Veterans Blvd., Carlstadt, NJ 07072. Another catalog, which contains bookbinding equipment and supplies as well as acid-free items, is TALAS, available for $1.00 from Technical Library Service, 104 Fifth Ave., New York, NY 10011. We also have a local supplier of Hollinger acid-free materials: Contact Pat Fowler, 1578 Cherokee Dr., Salinas, CA 93901.

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THE HISTORY ROOM OF THE CALIFORNIA STATE LIBRARY

KENNETH PETTITT

Supervising Librarian, California Section, California State Library

This morning I'll be telling you how the California Section of the California State Library can help you in your local history research and publications projects. First I'll show some slides relating to the history of the State Library and to the content of our Californiana collection. Then I'll mention major services to the public outside of Sacramento; and finally I'll answer any questions you may have.

The California State Library was established by the Legislature in 1850. The California Section was founded in 1904. When the Section was established a circular was sent out which said:

> Do not destroy books, pamphlets, newspaper files, manuscripts, diaries, public correspondence, or original documents of any kind which may throw light on the early history of California. The California Department of the State Library can utilize these. Ephemeral publications, such as broadsides, leaflets, tracts, circulars, programs, political flyers, ballots,

> etc., present a faithful day-by-day picture of great interest and value. Old account books of early store keepers, letters of pioneers, and diaries of original settlers should all be collected and kept. Anyone having such records will confer a great benefit on future writers and students of California history by sending in to the California Department of the State Library in Sacramento where they will be carefully preserved and be accessible to the public. Kindly communicate with us if you know of the whereabouts of any material concerning California, and we will endeavor to secure it. Send by freight or express, according to the size of the package. This library will pay transportation charges.

This is basically still our policy today.

The State Library has been collecting books on California history for more than 100 years. According to the Education Code, the State Library is to preserve and disseminate information relating to the history of the state, consequently, we've been buying two copies of California historical works for about 50 years.

When the California Section was opened in 1904, the State Library already had one of the state's largest California newspaper collections, and we've continued to develop in that area. We now subscribe to about 150 newspapers, representing every county, every county seat, ethnic groups, labor groups, etc. We have a file back to 1846 of many titles. One newspaper we didn't subscribe to when it was coming out cost us $10 a copy to buy later. Remember, if you're collecting, to collect when the price is 10¢.

We have a manuscript collection at the State Library which primarily relates to the Gold Rush period and to overland and sea voyages to California. We have about 5,000 individually indexed letters from around the 1840's and 50's. We also have special collections of letters from that period and from more recent times. Two of our manuscript collections have been microfilmed.

The State Library has a large map collection. The California Section has maps before 1900; more recent maps are in the Government Publications Section.

We have a very large collection of postcards. We found, much to our surprise, that some of those early postcards will make good photographic copies. We have a poster collection. We also have sheet music of songs relating to California. There's the "Railroad Gallup," "The Heathen Chinee" with words by Bret Harte, "When the Swallows Come Back to Capistrano," and others.

We have a large collection of theater posters and programs. We have menus. Being in Sacramento, we have a lot of political ephemera. We also have certificates--stock certificates, marriage certificates, membership certificates of various kinds. We have a lot of promotional material from chambers of commerce.

Recently the biggest development in our collection has been in photography. We found we had 300 Watkins photographs, contact prints from glass negatives, 16" x 20", very large. They were all in perfect condition. We had them mounted, and they're gradually causing a sensation, because they're tremendous photographs. We hope to have an exhibit of them sometime. We had a collection of negatives for which there were no prints. Last summer we had all 10,000-13,000 negatives printed in a special project. Now that material is more easily available to the public.

In addition to our collection of published material, we have special indexes which are of great value to researchers in local history. The major one is the *San Francisco Newspaper Index*. It covers California material in San Francisco papers since 1904. The coverage is 1904-1913 for the *San Francisco Call*; 1913 through 1928 for the *Examiner*; and 1913 to date for the *Chronicle*.

The other major file is our information file. This has approximately 800,000 references to collected items on Californians and California subject matter in periodicals, newspapers, & books. Certain newspapers were indexed retrospectively, those papers before 1904, including the *Monterey Californian, Alta California*, sections of the *Union, San Francisco Bulletin*, and several others. This information file also includes biographies and county histories. If you are starting a research project, I suggest you write and ask if we have information on your subject; we're likely to be able to save you months of searching.

The State Library, of course, also participates in the interlibrary loan program. I suppose everybody knows that, but perhaps you don't know what we have available in the field of local history. Because the State Library has been purchasing two copies of current works on California history, we have a circulating copy of just about everything that's ever been printed on the subject. This material is available from us on interlibrary loan, including many pamphlet materials and unusual items which might not be in your local library.

More than 30,000 reels of microfilm are available through interlibrary loan. The microfilm collection includes all major California papers since 1945 and dozens of lesser ones. Many early newspapers, such as the *Alta California* and the *San Francisco Call*, are on film and available. We have census material on film--the Legislature's 1852 Census, the U.S. Censuses of 1850, '60, '70 and '80. We recently persuaded the Genealogical Society in Salt Lake City to film the 19th century portion of the indexes to the *County Great Registers* for us; they are available on loan. The State Library was a depository for them, and I believe we have the most complete file.

We've been purchasing indexes to newspapers on microfilm. We have the *Sacramento Bee Index* from 1900-1937; it isn't a very good index, but it's the only one there is. We have the Marysville-Yuba County newspaper index from 1854-1967. I imagine when the Napa index becomes available on film, we'll have a copy of that for circulation. We have the California Council of Defense records of California men serving in World War I. We've just purchased approximately 100 county and regional histories on microfilm.

Because we have such a large picture collection, our photographic service has grown considerably in recent years. If you need photographs to exhibit, to illustrate books, or to add to your local history collections, we'll be happy to supply you with copies. Our fees are very reasonable. If you have deadlines, we ask that you put in your requests as early as possible, well in advance of the deadline.

The California Section publishes "New Arrivals in Californiana," a quarterly bibliography available to all libraries and local historical societies. Some people use it for ordering; some people use it for cataloging, since it does list subject headings. Earlier issues are available on interlibrary loan. It's indexed annually, so it's relatively easy to pick out materials relating to your own locality.

A couple of sources for local history haven't been mentioned. One is government publications; I'm sure you're all aware of the importance of federal, state and local publications in local history research. The State Library has in its Government Publications Section a very large collection of this type of material.

Another source is local government archives. There is a statewide program for the preservation of local government archives. If you are interested in that subject you should write to William Davis, State Archivist, 1020 "O" St., Sacramento, CA 95814.

Are there any questions?

Question from audience

Can we call you instead of writing our request?

Mr. Pettitt

We'd prefer to have you write, because that gives us time to answer. We can do it by phone, but sometimes it's inconvenient. If you come in person, you can consult the files yourself, of course.

Question

How many staff members do you have?

Mr. Pettitt

At the moment we have, in addition to myself, two processing librarians, two reference librarians, my assistant, a library technical assistant, a senior typist clerk, and three clerk typists II.

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THE WOMEN'S HISTORY SOURCES SURVEY

MARY L. MURPHY
Research Specialist for the Women's History Sources Survey,
Social Welfare History Archives, University of Minnesota

Last summer I travelled throughout California for the Women's History Sources Survey, identifying, locating and describing collections relating to women's history in America. The end product of our project will be a published guide, currently under contract to Bowker. It will note manuscript and archival collections in women's history. It will be four to five volumes in length, plus an added index volume. I'm sure I visited many of your libraries. At the rate of 200-250 miles a day, visiting four, five, sometimes six libraries a day, I didn't get to talk too much about the project itself, so I welcome this opportunity.

The project began as a dream of historians at the Organization for American Historians, in response to women's increased interest in women's history in the United States. We have the endorsement of the American Historical Association, the Organization of American Historians, the Society of American Archivists, the Society of California Archivists, and other regional women's history groups and local history groups.

We were invited to submit a grant proposal to the National Endowment for the Humanities. This resulted in a $500,000 grant. We're the largest library project ever funded by the National Endowment. We're referred to in many ways. We're called "WHSS," which is our acronym; "The Girls in Minnesota"; and "The grandest manuscript search ever"--I think that's probably the best. The extensive use of field workers and much, much advertising has resulted in a very comprehensive project.

The survey was basically conducted by sending out mailings. At three or four different times mailings were sent to all repositories in the United States, inviting their response as to whether they had materials, whether they had women's materials, whether they were just interested observers, or whether they were willing to help in the project. The project itself, if you're interested in a real history of it, is written up in *Ohio History*, February 1976.

The field workers joined the project early in the second year. There were 16 field workers throughout the United States. My area was somewhat odd. I had California from Santa Barbara, Fresno, and Yosemite north; I also had San Diego, Reno, Nevada. I've contacted, to date, approximately 400 repositories in California, either by personal visit, letter, or telephone call. I've recorded over 1,200 collections from those repositories.

We found some interesting facts. Over 75% of those repositories do not report collections anywhere, so we found some really original source material. We found that approximately half of the repositories are not listed in guides. We also came up with the fact that at least half, if not more, of the history of California has been lived by women.

I'll tell you some of the kinds of materials that we found. We have the papers of individual women; records of women's organizations and groups; records of organizations which had to do with women, of which they were a significant part; records of organizations which affected women.

Let me tell you a little bit about what I found here in California, which, by the way, will have the largest listing in the guide. I visited the large historical societies where I found the entire range of California history. I went to very small historical societies--probably most of you have one in your local community. Two that were particularly interesting were the Mendocino Historical Society in Ukiah, and the Siskiyou Historical Society in Yreka. I went to all of them, whether they had women's materials or not. I went to museums, such as the Sutter County Historical Museum which is in Yuba City, the Silverado Museum in St. Helena, and the Mariposa Historical Museum which is affiliated with the Historical Society in Mariposa.

The records at state colleges and universities are of two types. There are the special collections of manuscript and archival type materials. The better known ones are The Bancroft Library, Stanford University, Mills College, the University of the Pacific, and the Western Historical Center. Then there are the archives of the school itself. Since most colleges do have women in attendance today, and California was recording women at their colleges very early, you have a significant amount of material--statistics on how many women at a given time were attending the university, information about programs they were involved in, and what grades they got, etc.

There are other types of educational institutions also which contributed materials for this survey. I found one of the most unique, incredible and almost hidden collections at the Archives of the Dominican Convent in San Rafael; also at the Theological Seminary in San Anselmo. Vocational training schools kept records. I very bravely visited the Women's Affairs Office of the Naval Academy in San Diego. They have records of all the women in the navy. There are state and historic parks; the one that comes to mind is La Purisima, which was saved basically through the efforts of a woman, Mrs. Webb. They have all her records stored there under somewhat damp, cool conditions. Then there are business and private industry libraries, such as banks. I believe the Bank of Stockton was founded by a woman; and as Wells Fargo is now noting in their ad campaign, a woman was a Wells Fargo courier. We have records of hospitals. St. Mary's Hospital in Reno, Nevada was founded by some of the sisters from the Dominican Order in San Rafael; the oldest nun is still there. She's 98 and still makes daily visits. I had a nice visit with her.

We found various statistical records. Again, these would usually not be thought of for women's studies. In the State Archives, one finds the prime example of statistical record keeping; they have records on women, although one must dig for them. They have records of state prisons--mug shots of every woman ever in a state prison and various files on their lives. They have records of all the vocational licenses issued to women. There are records of public notaries, cosmetologists, state teachers, and, of course, the census.

Last, but not least, there are the materials in public library collections, which you're all most interested in. We found two types of public libraries holding primary source materials for women's history. There are libraries which have the original California rooms; these are the ones generally with manuscript collections. These would include San Francisco, San Diego, San Leandro, and Santa Clara; all have fairly sizable local history collections of primary source materials.

For the purposes of the survey we have also included things which are not quite primary source materials. We amended our definition somewhat to include scrapbooks of clippings, various biography files, and other materials which constitute an original primary effort by a woman. A scrapbook a woman kept of printed poems tells a lot about her life. Most libraries had local clipping files and photograph collections; some had current oral history programs.

Another thing the project did was compile a list of all primary source repositories in the various states that were covered. The Society for California Archivists has put out a handbook for primary source material repositories in California,[1] and through the efforts of this survey that listing will now be nearly doubled.

Now I'd like to share some thought about the preservation, care and services of local history collections. Many of the librarians I talked with were extremely apologetic about their collections. They didn't have a card catalog; they didn't know exactly what they had. As I searched the various filing cabinets and basements and attics of these places, I found they had absolutely nothing to apologize about. In fact, they had some very interesting collections, ones to be very proud of. The San Leandro Library, right here, has an incredible photograph collection--the only collection I found in the state indexed by computer with a very detailed subject reference.

I found that oral history programs are going on in nearly every public library in some form or other, either formally or informally. Again, many of these collections were apologized for--"Oh, we just have 20 tapes in the closet; these people all are dead now; of course, you wouldn't be interested." Of course, I always was interested.

We found scrapbooks of organizations--the various literary societies, hospital auxiliary boards, gardening clubs, various groups that women were involved in.

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[1] Society of California Archivists. *Directory of Archival and Manuscript Repositories in California.* 1975. 108pp. $2.25 pb. Order from: Dr. Larry Burgess, A.K. Smiley Public Library, 125 W. Vine St., Redlands, CA 92373.

Libraries are really the only place where this type of material is being collected. These are the types of records which are not being preserved very carefully. Frequently these groups still have materials in their possession. This is the kind of material that public libraries would certainly want to collect.

I discovered there is an enormous amount of material waiting to be accessioned. I can't remember how many times I was referred to the woman on the corner who had her grandmother's diaries, or to the man down the street who remembered his mother telling about an attack of Indians as she crossed the Plains. There are current materials to be collected--records of various women's studies programs which are now being conducted, records of various groups which are somehow affiliated with the women's movement and women in general, birth control records, records of county courthouses, various divorce proceedings. There's a lot of material out there waiting for you.

One of the things I noticed, which was encouraging, is the fact that repositories are pretty much collecting material appropriate to their facilities. The manuscript collections of great value are located in the places with facilities to care for them. Public libraries, with different facilities and less staff, are collecting biography files, scrapbooks, and materials with their local community in mind.

The cooperation of the communities left a lasting impression on me. In California the library is really part of the community. This is not so true in many other states; I heard that from field workers. The community library, the public library in most instances, is a prime center for community involvement. The libraries know the people in the community. People meet there.

Another thing I learned from the project as I travelled through California is that a lot of people are requesting assistance for processing their local collections. Many, many places are asking, "What do we do with this?" I didn't have time to stop and explain, "Here's what you need to do; here's the person you need to contact." I'll mention very briefly now that the California Historical Society has just submitted a grant proposal for on-sight training programs in which I or someone else would be returning to repositories requesting assistance and give short two-day workshops for local history collections--ideas about caring, preservation and servicing.

Are there any questions?

Question from audience

What is the nature of the Dominican College collection?

Ms. Murphy

The collection consists of the archives of the convent rather than the college. There is a record of every woman who has served with the Dominican Order to date. There are photographs, scrapbooks, personal letters--a very interesting file. As each sister of the Order died, her fellow sisters wrote a short remembrance of her, and there are 18 volumes of these remembrances. The Dominican Order was one of the first in Northern California. They came from France via other parts of the United States. It really is a remarkable collection.

Question

When will your guide be published?

Ms. Murphy

We go to press in September 1977, and expect to have it ready by next spring.

Question

Do you have any idea how much the index is going to cost when it's finished?

Ms. Murphy

I can only give you a rough estimate. We estimate the four to five volumes will be available somewhere in the range of $100. The guide will draw together all the collections in the United States, on a particular woman, on a particular subject, on a particular theme or organization, through the index volume. It will be organized by state and depository, but in the index it will note, under Gertrude Stein for example, everything about Gertrude Stein that exists in the United States--letters written by her, letters written to her, letters written about her. It really will be a major work.

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CALIFORNIA LOCAL HISTORY: THE BIRTH OF A BIBLIOGRAPHY

WILLIAM K. GILDEN

Assistant University Librarian for Technical Services,
California State University, Sacramento, Library

Where to begin: Should I use a quote from the *Bible*? Should I say, "In the beginning was the word." Or should I, like Lawrence Clark Powell in the Preface of the first edition of the *California Local History Bibliography*, wax in a literary manner and quote from William Butler Yeats, saying, "The core of things must be national or local. A great piece of literature is entirely its own locality, yet infinitely translatable." Or maybe I could paraphrase Butterfly McQueen in the movie version of *Gone with the Wind* and claim to know nothin' about birthin' a bibliography. Or another approach, as a colleague suggested to me, maybe I could talk about the gleam in the eye, the meeting, the conception, the gestation, morning sickness, pre-natal care, childbirth, post-natal care--all of these things are part of the birth of a bibliography. In May of 1876, President Ulysses S. Grant issued a presidential proclamation that encouraged the writing of town or local histories on the occasion of this country's first centennial. Many of these efforts are included in the first[1] and second[2] editions of *California Local History*.

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[1] *California Local History: A Centennial Bibliography*. Stanford, CA, Stanford U.P., 1950. o.p.

[2] Rocq, Margaret, ed. *California Local History: A Bibliography and Union List of Library Holdings*. 2d ed., rev. & enl. Stanford, CA, Stanford U.P., 1970. $35.00.

The committee felt it only appropriate that our first 10-year Supplement to *California Local History*[3] should be published during our bicentennial year.

In 1946, as California prepared to celebrate its first centennial year, it was suggested that members of the Reference Librarians Council of the San Francisco Bay Region join in making an index to biographical sketches found in most histories of California counties. This, of course, subsequently has been done and is available in the California Section of the California State Library. Even then, these reference librarians of the Bay Area were prepared, as Jerry Brown has recommended, to lower their expectations; no library represented would be able to give the time and personnel to compile such an index. They decided to compromise and start by making a list determining other local histories held in the libraries of the Bay Area. A preliminary list was prepared and circulated among the Bay Area libraries to be checked, to show holdings, and to list any supplemental items not included in the first list. The rewards were encouraging; it appeared it was feasible to enlarge the scope of this project and to make it a statewide bibliography and union list.

Margaret Uridge, who was then Chair of the California Library Association's Regional Cooperation Committee, took on the task and named a Local History Committee. As I said, this was in 1946.

One hundred and four libraries were sent questionnaires and the list to check. Replies came from 98 of these libraries with hundreds of supplementary titles. The final list, or the first edition, contained over 5,300 entries. This first bibliography took from 1946 to 1950 to compile. Many persons were involved. There was proofreading to be done, checking for duplicates, and editing many varied forms of entries. This, of course, is still a monumental problem. It was typed and published by Stanford University Press in 1950.

The bibliography had not been out too long when it was decided it was out of date. Of course, that's what history is all about. It was in the spring of 1957 that the Northern Division of the California Library Association Regional Resources Coordinating Committee--this committee has gone through many changes of names; I'm so happy now that we finally are calling it the California Local History Bibliography Committee. Anyway, this committee first considered the possibility of publishing a 10-year supplement to the first edition. A small committee was appointed to explore this idea. They decided yes, it was feasible to publish a 10-year supplement. Later this decision was changed, because the quantity of new items received was greater than the number of items in the original bibliography.

By 1958, Margaret Miller Rocq, who just had retired as the librarian from Standard Oil Company, agreed to chair the committee and to edit the second edition of *California Local History*. In 1959, the first of several letters was sent to the 98 original libraries that participated in the first edition, and to another 290 libraries in California. Besides that, 200 letters were sent to libraries outside the state of California that were known to have extensive California collections. The first edition had apparently proved to be a most valuable tool to librarians, to secondhand book dealers, and to historians, because cards started pouring in to the California Historical Society headquarters. The Society had agreed to give us temporary housing for the cumulation of the second edition. It soon became very apparent that the committee was going to need help in doing a monumental bibliography of local history of California. The California Library Association agreed to provide a part-time typist to help the committee. Ms. Rocq continued working; the committee continued working.

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[3] Rocq, Margaret M. *California Local History: A Bibliography and Union List of Library Holdings: Supplement to the Second Edition Covering Works Published 1961 through 1970.* Stanford, CA, Stanford U.P., 1976. $15.00.

This is a very interesting committee, because it meets once a month on Saturday afternoon. Nobody is paid for their efforts.

The second edition contained over 17,000 items. If you happen to be a devotee of secondhand book catalogs, especially in Californiana, you will frequently see the inscription, "Not in Rocq," or they assign it a Rocq and a particular number.

When I joined the committee in 1969, this monumental book was about ready to go to press. As a native of the state of Washington, I was surprised when I was asked to serve on the committee. I did know quite a bit about California, having worked at the California State Library, but discovered that I was asked to be on the committee because of my knowledge of automation, because it was felt, when this was ready to go to press, that we needed to start working on a bibliography or a supplement to the bibliography.

The interesting thing about this bibliography is that it took so many years to publish--it started in 1958 and was published in 1970. Why did it take so long? We had the support of the California Library Association in part-time help. We also had money in the bank. CLA was going to publish the second edition. I remember in 1967, when I was on the CLA Board, there was this large sum of money that was always reported in the budget. However, for those of you who are familiar with the history of the California Library Association, the Booz, Allen and Hamilton Report came along in 1967, which was rejected by the membership, but, of course, it cost money. Where did they get some of the money? They took it from the reserves that had been set aside for publishing *California Local History*. Then, also in that same year, CLA hired an Assistant Executive Director. There was no money for that position, so where did they get it? They got it from the coffers of the *California Local History*. As it came time to go to press, we discovered there was no money left in the account to publish the *California Local History* bibliography. We decided to approach Stanford University Press, who agreed to underwrite and publish the *California Local History*, second edition. They had people in their press who had some free moments, and these people keyed in a few lines of type at a time using spare moments at the linotype to prepare the galleys; this process took three years.

Before we could go to press, we had to submit the manuscript to the publications committee at CLA, who, after looking at this monumental work, decided it was not up to present day bibliographic standards; they said it had to be updated. The committee, of course, just sort of threw their arms up in the air at the idea of having to go back and change all 17,000 items to bring them up to the bibliographic standards of the day. Fortunately, the Executive Board of CLA overruled the Publications Committee and allowed it to start its approach to the printers. At this time they also changed the name of the committee from the Regional Resources Coordinating Committee to the Research Resources Coordinating Committee. That made it sound more scholarly, I guess.

In 1969, Phyllis Dalton, who was then President of the California Library Association, approved the idea of a supplement. It was to be done in a machine readable format. I designed the system. It was going to be beautiful. No longer were we going to be cutting and pasting on cards. No longer were we going to have shoe boxes full of entries. We were going to automate.

In 1971, CLA was reorganized. All divisions and all committees were abolished. So there we were, preparing a supplement. We had spent almost three years on gathering material. We had shoe boxes full of cards, and suddenly we were a fatherless child. I was quite concerned, and I went and talked to Phyllis Dalton, my boss at the time. I said, "All this work, and it looks as though we will not have a supplement to the second edition." She said, "Don't worry about it; the State Library will underwrite the project." So we continued working on the supplement, and in 1972, Carma Leigh retired as State Librarian, and Phyllis Dalton retired shortly thereafter. So what were we going to do?

Our next step was to send out hundreds of letters to foundations for support to publish the bibliography. We found that people were terribly interested in it, but no one would fund it. We thought for awhile we were going to have to have a bake sale. But fortunately, the Mountain Valley Library System agreed to include a request for money for printing costs in their LSCA proposal. In 1974, we had been given an estimate of $2,700 to have the type set. We got the LSCA grant in 1976, and we thought, OK, we'll ask for $3,000 and that should be enough to set the type. As it turned out, the grant did not cover all the expenses of the printer.

Stanford, as I said, underwrote the second edition. It never recouped its money. They lost money, so they weren't really too anxious to do the supplement. But they did say that if we prepared camera ready copy for them, they would be willing to publish the supplement. We were short of money--what did we do? Each of the ten members of the committee wrote a check for $75 so we could publish our book.

The supplement is somewhat different from the other bibliographies, because we used two lists: the one from The Bancroft Library called "New in The Bancroft Library," and the one from the California State Library, "New Arrivals in California." The scope of the supplement was to cover those publications dealing with California local history that were published between 1961 and 1970. There were five lists sent out for libraries to check. Instead of sending to the 81 public libraries represented in the *California State Union Catalog*, the committee spent several Saturdays in Sacramento going through the *California State Union Catalog*.

We immediately, on publication of the supplement, decided that now it was time to start on the next supplement. We've had three meetings already on this. I guess it's like the tinker. He had 15 children. Who knows how many bibliographies we're going to have. We've had three meetings. At this point we're not going to concern ourselves with financing the bibliography. We know that it will be a hard fight.

The next supplement, and/or the third edition--I hope it isn't the third edition; I hope it's a supplement--will include the following materials: It will cover imprints from 1961-1980; that means everything that's in the first supplement will be included in the second supplement. It will also include titles not included in the second edition or the supplement, regardless of the imprint date. We also will include such things as oral history and other non-book materials.

We will try the checklist scheme again. We will use the California State Library as one of our sources. We plan to use The Bancroft Library shelf list. We plan to use the list in California Historical Society's *Quarterly Bulletin*. We will try to visit known historical society's collections. Some of the things not included in the bibliographies have been fiction and newspapers, unless they're special issues. I assume the committee will be working very hard up until about 1985, which is our proposed publication date. Again, I remind you this means one Saturday a month that the committee works on the bibliography.

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MOUNTAIN VIEW PUBLIC LIBRARY'S ORAL HISTORY PROJECT WITH THE FILIPINO COMMUNITY

ANTOINETTE BARRIENTOS
Outreach Worker, Mountain View Public Library

When we started in Mountain View to work with the Filipino community, our original idea was to buy more books about Filipino culture, Filipino people. In Mountain View we estimate that 2-4% of our 70,000 population is Filipino. We thought many of them had been living in the Mountain View area for a long period of time, but we didn't know this for sure. In order to make contacts in the community, to get input about what kinds of materials the community would like to see in the library, I was asked to meet with various groups. I was new to the community.

I attended a parent-teacher meeting at the Mountain View High School, and some of the parents discussed what they would like to see happen in the community. They said things like, "Well, here we have a person like Pete," and they indicated an elderly gentleman in the corner; "You know, we would like to have his life history, his life experiences recorded for our children." I stored that in my memory, and I went back to the city librarian who, fortunately, is very enthusiastic about local history. I said, "Could we do something about this; could we try to fill the need?" She said, "Yes, why don't we go ahead. Let's do some oral history with these people; we have a community of senior citizens here."

We had very little money. We did have a tape recorder, and we had access to cassette tapes. There was one CETA worker, myself, who was available a few hours a week. What was important was that we had a lot of enthusiasm; we really wanted to go ahead, and we did.

I am of Filipino ancestry. However, I was born and raised in this country, and I don't speak the Filipino language. I was new to the Filipino community in Mountain View, so the problem was how would I go about meeting these people. Fortunately, at that point someone came to us and said, "You know, I've always been interested in the library." This woman was a Filipino and turned out to be the wife of the elderly gentleman in the corner. We said, "We would very much like to interview your husband." And she said, "Well, I'll talk to him about it." She did, and he consented to do an interview. I went to his home and sat down, not knowing what type of information I would get. I began with, "Where did you come from in the Philippines, and who was your family?" We tried to gather information about family history. I asked him not only where he came from, but why he chose to come to this country.

I don't know how familiar you are with the history of the Philippines and the United States. The Philippines became a United States possession as a result of the Spanish-American War. This was in the late 1890's; the first immigration from the Philippines began about 1905-1910. People were recruited to come as farm laborers, and most of them came to Hawaii. The people of that generation were not alive in our community, but I talked to a man who had come a little bit later; he had heard stories about the people who had come before and had gotten the idea things were pretty good in the United States. I asked, "Why did you want to come? What did you expect? How did you get the money to come? Were you encouraged? Were you recruited? When you arrived, how did you live and what did you do? How did you find your reception here in this country?" We tried to get information on the early days here. Then I asked, "What happened to you after that? How did the World War affect you? How are you living now? How do you see the Filipino community around you now? What kinds of things would you like the younger generation to know about you and your experiences?"

It took time to make contacts. At first I didn't realize that a direct approach is not necessarily the best approach in these matters. It is best to work through a contact person, preferably somebody from the community. The contact person can say, "This library is interested in interviewing you; would you be interested in being interviewed?", and let them think about it.

The whole process took time, but eventually we were able to find and interview 11 Filipino seniors in our community, and we do have the tapes of these interviews.

We decided we needed, in addition to the tapes, something we could show the community. We were fortunate in finding people who had family albums and photographs. We asked to borrow the photographs to make photocopies. People were willing to lend their collections for photocopying, and from these pictures we created a slide show.

We designed the slide show so that it would present the history of Filipinos in America. We concentrated on what the early days were like. There were mostly communities of men. The slides show how the World War impacted their lives and how they were living then. We have shown the presentation to members of the Filipino community, and they have responded very warmly to it. We have it available on loan from the library to be shown in the schools. We had wanted it shown to school children, but at the moment it's being used to train the school teachers who are teaching Filipino children, to give them background information about the experiences of this particular group.

Because of the accents of the people, and because the tape recordings were of uneven quality, we found it to be very important to transcribe these materials.

I would like to show you some of the photographs. This is not the slide tape presentation that we have available for loan at the library. These are some of the older photographs.

This is from about 1922; it's a group of women. Women were very rare; there was about one woman to every 14-20 men. They are carrying little flowers. In the course of making community contacts, I went to parties, attended weddings, and so forth. These flowers are still made and are given as favors at weddings.

This is the picture of the mother of one of our gentlemen. This woman was very old, and her son told us some of her experiences. One of the most interesting ones was about how the Filipinos reacted when the first airplanes came to the Philippines; there were rumors and stories that spread through the islands of magnificent men in machines that flew through the air.

This is a picture from about 1925. Many of the young Filipinos served in the Filipino branch of the American armed services.

Because the Philippines were a U.S. possession, all the Filipinos needed to come here was a certificate of medical examination and identity. The gentleman who gave me this photograph said, "You know, I still have that paper. My children didn't believe I parted my hair in the middle until I got that paper for them."

These are pictures from the Sacramento Valley where the Filipinos worked as asparagus cutters. They did not take very many pictures of themselves in the fields at work. They preferred to present themselves in their best Sunday clothing, next to their car, if they had one.

I must tell you this story. I was listening to one of my interviewees, and he was telling me, "Well, you know, one night when I was at camp, some men came up and burned our camp." And I said, "They did?" He said, "Yes," and he told me what had happened. They had gone to bed that night, and some people came with torches. "We ran, and some people had clubs, and we were frightened, and we hid." It was a long story, and I was so interested that the tape ran out. I realized this, and I looked at him and said, "Would you mind repeating that?" He did.

This picture always brings that response [laughter]. This was taken in San Francisco at the Wild West Bar. For $1.00 you could dress up in a cowboy costume provided by the bar, and they would take two pictures of you. I was surprised when I saw the first one, but when I saw the second one in someone else's collection I realized that this was something important and fun.

This group picture was taken at UC Berkeley. One of our respondants was a student who graduated from the University.

This is a group of people in Chicago. I'm hoping you notice these are all pictures of groups of men. This is typical of these early days.

This picture was one of the prizes. Many people had told me that they were not citizens when they were recruited to be members of the Filipino regiment in World War II. However, they were made citizens, and all of them remember this, in a mass ceremony. Finally one day, one of the old gentlemen handed me a book and said, "Well, here's something you might be interested in," and there was this picture of the men being sworn in. I think this was the most exciting picture find I had in the whole project.

World War II was particularly important to the Filipinos because they went back to the Philippines, and at that time the majority of the men I talked to found Filipino wives. They brought them back to this country and started families.

* * * * *

ORAL HISTORY

DR. MIRIAM FEINGOLD STEIN
Interviewer-Editor, Regional Oral History Office, The Bancroft Library

What I'd like to do today is give you a very brief collection of pointers on how to go about doing oral history. I'd also like to talk a bit about the very crucial role librarians play in the oral history process.

Let me begin by defining oral history. There are five basic elements I use in defining the term. Number 1: It consists of tape recorded interviews in a question and answer format. It's not a tape recording of random conversations or street noises.

Number 2: The interviewee is a person who has primarily firsthand knowledge of the events, places and people being talked about.

Number 3: The conversations you have with your interviewee will be on subjects of historical importance. These fall into two categories. One kind is what we call elite interviewing--these are interviews with people who have made significant contributions to society. The second kind is what might be called the "common man" interview. This would include not only ethnic groups and minorities, but also people like you and me.

Number 4: Both the interviewer and the interviewee are prepared for the interview. This means the interviewer has done adequate research in the field that will be talked about.

Number 5: The tape and the transcript are made available to a broad spectrum of researchers. This means two things. First, it means the questions interviewers ask are broader in scope than if they were just for a single research project. The interviewer has to anticipate the needs of researchers and the public 10, 15, 50, 100 years from now. Second, the tapes and the transcripts must be deposited in a library or an archive where they eventually will be available for use by the general public.

Now that we have a rough overview of what oral history is, how do we go about doing it? Here I will outline what I term the three "C's" for librarians--counselling, creating, and curating.

The first step is counselling. By counselling I mean providing the advice, the reading, and the background material that will aid the creative oral historian. The second step is creating--this is the nitty-gritty of an oral history project. It's what everybody considers the most fun; it's also what most people think of when they think of oral history. The third step is curating. This involves making the tapes and transcripts available for research use. This means the material must be accessioned, preserved, made findable by information retrieval tools, and serviced.

Counselling involves three elements: research, preparing an outline, and sponsorship. Research is absolutely necessary for any kind of oral history project. A library should maintain a collection of how-to-do-it manuals on oral history; these will give any group starting out an idea of what they should do first. Additionally, librarians can prepare a bibliography of background material for a specific oral history project. This would include specific information on the places, the people, the events that will be covered in that particular project. A creative librarian also recommends reading in more general fields which will broaden the outlook of an oral history interview. I want to stress this point, because I think too many local oral histories coming out today are much too narrow in focus. For example, you might have a project interviewing the local chief of police who has just retired after 30 years of active service in that community; he tells about the crimes and misdemeanors, the gossip, and how the community has grown in 30 years. Unless careful thought had been given to preparing that interview, you might never think to ask him some broader and perhaps more significant questions. For instance, what sort of effect the Warren court decisions made on how he conducted his police department.

The next step is to turn your research into a brief, topical outline. I believe one of the cardinal sins in preparing for an oral history interview is to write out verbatim the questions you are going to ask. Nothing kills rapport faster in an interview than having someone sit there in a chair with a piece of paper, reading questions to the interviewee. Another reason to prepare an outline is that you can send it, before the interview, to your interviewee. This will help the person prepare for the interview. Even if you don't send an outline, if it's not appropriate for language or other reasons, it's certainly a good idea to let your interviewee know ahead of time what it is you want to talk to him or her about. During an interview an outline is a guide to keep the conversation, more or less, on course.

The third element of preparation is sponsorship. This, again, is where the library has a very special role. Library sponsorship of oral history projects can spell the difference between success and failure. It is often impossible for private individuals or for unaffiliated local groups to get support or have credibility unless they are attached to some formal institution. This might involve, for example, using the library's letterhead for correspondence, providing the group with a permanent address and telephone number, providing the group with a meeting place, and providing a place where they can deposit tapes.

On the subject of creating, the second of the three "C's," I'll leave it to the oral history manuals (see Appendices G & H) to give step-by-step instructions on how to interview and transcribe, what kind of equipment to use, etc. I would, however, like to mention some basic pointers about interviewing technique. The skill of the interviewer is an important element in an oral history project. It can often mean the difference between hearing meaty stories from your interviewee, full of valuable information, or just a series of dry yesses and noes.

Here are four essential interviewing principles: First, ask your questions one at a time. This is harder than it seems. If you are nervous and blurt everything out in your first breath, your poor interviewee gets bowled over.

Secondly, as you ask a question, ask it in a way that will elicit a descriptive response, not just a yes or no. Try to ask open ended questions. Open ended questions generally start with one of six words: what, how, who, why where, or when. For example, "What do you remember about your grandfather?" Or, "How did the Depression affect your family?" Try to avoid asking questions starting with words, "Did you" or "didn't you" or "Isn't it true that". Those are what lawyers call leading questions, and what you're really doing is putting words into the interviewee's mouth.

The third step is to pause. Even though you've sent your interviewee an outline, he or she still doesn't know exactly what you're going to say. When you ask a question, he/she's going to want to pause for a few seconds, deciding exactly what to tell you. Don't be afraid of that silence. Let him/her tell the story exactly the way he/she wants to. Try not to interrupt. Let the story run, even if it goes off into tangents.

The last principle is to listen. In all the anxiety and excitement of an interview situation, you may very well suddenly realize you haven't heard a word your interviewee has said. There may be questions that need to be followed up. He/she may mention the name of an organization, and you'll have to ask him/her to expand further. He/she may use a technical term that needs to be defined.

It's a good idea, before you interview, to practice interviewing at home with a friend or a member of your family. This gives you a chance to familiarize yourself with your equipment, and with interview techniques.

The second half of the creative process is transcribing and editing. They are optional steps, but they're steps I would strongly urge if a project has the money to do them. Transcribing and editing make an interview far more usable for the general public. At the Oral History Office 99% of the people who come to us for information use the transcripts and not the tapes. Transcribing is transferring verbatim the words on tape to the typewritten page; it is very time consuming. Our guideline at the Oral History Office is that it takes 8-10 hours to transcribe one hour of tape, and that's with an experienced transcriber. Editing is the process whereby the interviewer corrects typographical and spelling errors, and may make minor changes in word order or sentence structure to improve the readability. Editing should never change the flavor of the language or the general way in which the interviewee speaks. The interviewee then gets a chance to review the manuscript and to make additions and corrections. This step of editing makes the interview a much more accurate record of the past, because it has been corrected.

Now we come to the third "C", which is curating. This is where all of you can make or break an oral history project, either by making it widely accessible to the community or by consigning a pile of tapes to a dusty file drawer or basement. Here are some general guidelines for handling the receipt of oral history tapes.

First of all, in accepting tapes and transcripts, be prepared, when they are donated, to cope with the problem of ownership and cataloging. This means the ownership of the tapes should be signed over to the library, unless the group that produces them is an ongoing organization that will be able to administer the tapes forever and ever. Ownership of tapes can be established very easily with a very simple legal release form that the narrator signs.

At the time the tape is given to the library, the library should also request from the donor a written description of the major topics covered in the interview. This description should include who the narrator is, who did the interview, why it was done, etc. This frees the cataloger from having to listen to all the tapes and greatly enhances the usefulness of the tapes to the users. We use a donated tape form at The Bancroft Library. This simple form asks for: the name of the narrator with occupation and address, the date of the interview, the length in time, the number of sessions, where it was held, the major subject covered in the interview, who the interviewer was, and if there was anyone else present.

The second aspect of curating an oral history collection is shelving and cataloging the tapes and collateral materials. Tapes, photographs and papers all survive well under the same general housing conditions--a clean environment, stable humidity of 40%-60%, and stable temperature of 60°-70° Farenheit. You can store tapes and manuscripts all together, but The Bancroft Library practice is to store a tape separately from any documents that came with it. Make sure, if you do choose that option, that the catalog entries show all parts of the collection, so a researcher can reassemble them as needed.

The card catalog is the key to whether these materials will ever see the light of day again. I would urge you to catalog oral history tapes right along with your other materials in your main author/title/subject catalog. They should not be consigned to a catalog for audio-visual materials.

The third aspect of curating is servicing your oral history collection. Oral history materials are like any other manuscript collection in that they are unique, and for safety's sake you don't allow them to circulate or to be used outside of the library. If you are planning to allow your tapes to be used, you'll need a tape recorder with head phones. You may also want to consider preserving the original tape as a master and making copies that can be used by your patrons. If there are legal restrictions of any kind on the use of a tape or transcripts, these should be marked clearly on both the catalog cards and on the tape and transcript.

Even though a card catalog is essential to retrieving oral history material, it is still not enough. I would strongly urge that any library, no matter how small, engage in at least some elementary PR work to let the world know of its oral history collection. This might involve sending a notice to the local newspaper, to a library newsletter, to your local historical society, to nearby schools and colleges. You could try to get an announcement on the local radio station, or even the TV news.

I want to say just one more thing, and that is to expand on what I've already said about restrictions on oral history material. Restrictions are a necessary part of oral history, even though they are actually very seldom used. If we are going to ask narrators to give a candid account of their experiences, then there has to be a way to protect them if the people and events they discuss are of a sensitive nature. For this we must have some sort of enforceable legal restrictions. The narrator may want to add certain legal restrictions to his gift form. But what if the narrator does not choose to put any restrictions on the manuscript, even though there is material in the interview that might be damaging to the community well being. I think, in a case like that, the librarian ought to consider using library-imposed restrictions on a tape. This might involve taking out that portion of the transcript for, let's say, 10 or 15 years. Or one could simply file it at the bottom of the material to be accessioned so it won't see the light of day for 5 or 10 years.

That's about it for my 40-minute tour. Before we go on to the tape-slide show, do any of you have any questions?

Question from audience

I'm a little concerned about your comments on historical importance, because what you as a librarian think and what I as a historian think might not be what the user will need. I don't know if I want you to decide what's historically important.

Ms. Stein

Whether you want me to or not, any oral history project has to make that assessment, because you have a very limited budget. Whether you want to accept that or not, it's a fact of life in the oral history profession, and you have to make some sort of judgement about what is important and what isn't.

Question

I think what I'm asking is, should it be handled by librarians or historians?

Ms. Stein

I don't think you can make a rule about that. I think it's more a matter of who would make a good interviewer. I think it's good, in formulating a project, to have input from both historians and librarians.

Question

Is a cardinal principle, in your opinion, that the interviewer should always be objective?

Ms. Stein

First of all, as a historian, I don't think anybody can be objective. Everyone brings his or her own point of view to a situation, but in terms of the interview situation, I think the interviewer should take a back seat. I think you can establish excellent rapport with your interviewee by using nonverbal signs--nodding and smiling, and being very interested in what they have to say. You don't need to go into great detail of your own personal life to do that.

Question

Some people are not very outgoing and tend to be sort of Gary Cooper types. Even despite that, do you have a stricture against any sort of a leading question that might develop some color?

Ms. Stein

First of all, there are no strictures. For everything I've said, there are 75 exceptions. You should do what works. If a leading question will bring out a reticent person, then use it. When you set up an oral history project, one of the preliminary steps I didn't talk about was determining who you're going to interview. It's generally a good idea to use reticent individuals as advisors, but not actually tape record them.

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COLLECTING LOCAL HISTORY AT THE MARIN COUNTY FREE LIBRARY

VIRGINIA BORLAND
Administrative Librarian, Marin County Free Library

As Emerson said, "Nothing great was ever achieved without enthusiasm." For collecting local history, the first requisite is to have people with enthusiasm for the locality. They must feel that their city or county has special attributes--natural beauty, interesting people, a history that is worth preserving. Unless there is recognition of the worth of the past, nothing will be left to save.

Cicero said, "History is the witness that testifies to the passing of time. It illumines reality, vitalizes memory, and provides guidance in daily life."

To find the origin of the words "local history," we must go back in history to the Latin *locus*, place, and to the Greek *historia*, learning or knowing by inquiry. So a person who delves into history is a person with an inquiring mind.

In the Marin County Library our collection of local history is kept in the California Room in the Frank Lloyd Wright Civic Center. The California Room is 49 feet long and 24 feet wide. It has 14 sections of glassed in, locked bookcases, 10 sections of open shelves, and nine filing cabinets. There are nine panels of photographs or paintings to be displayed, and there's a tenth filing cabinet in a locked closet where we keep our oral history cassettes.

The California Room began with one book, Munro-Fraser's *The 1880 History of Marin County*, which was part of the original library collection when the Marin County Library began in the basement of the old courthouse in San Rafael in 1927. Next the Bancroft histories were acquired. During the Depression the county librarian supervised a project called "Bridging the Gap." Research was done, and papers were written, covering the history of Marin from 1880-1935. The chairman of the Writers Club of Marin County Local History gave the library copies of his work. This was Charles O. Meret's *Chronological History of Marin County*, and it acts as an index to the *Marin County Journal*. In this way the local history collection was begun.

The *California Room Marin County Bibliography*, compiled by Regina Jimenez in 1976, lists 122 items, and more have been added since then.

Materials on California history have been purchased from the regular book budget, without a special budget for the California Room. Rare and out-of-print book people know of our lasting interest in California items.

To collect local history one must be alert to what exists, or what may possibly exist, and assertive about acquisitions. There are documents published by county and city governments. Some of them are extremely interesting. Old official records can be invaluable. We've been offered 135 volumes of voter registration affidavits from 1906 to 1935--excellent for finding the names of people not to be found elsewhere. Dr. Leo L. Stanley has given us a tremendous number of his books and papers. Others he gave to Stanford University and The Bancroft Library.

One of the most valuable items to come to the California Room is the type script copy of *Early History of Marin County* by James Wilkins. The type script is from San Quentin and contains many early prison proceedings, annual reports, and San Quentin photographs. As a matter of fact, Marin County Library has more on San Quentin than San Quentin does.

Mrs. Kent arranged for us to borrow and copy Dr. Stanley's *History of Marin Municipal Water District*; she has also made a number of valuable gifts to the library. Various residents have given various pamphlets and papers to the California Room. The Marin Mineral Society has on display a collection of Marin minerals. The Stinson Family papers were contributed by the last surviving member of the Stinson Beach Family.

The most exciting thing to happen to the Marin County Library in some time is the oral history program, with two volunteers who are worth their weight in gold or rare books: Mrs. Thomas P. Kent and Miss Carla Ehat. Oral history is particularly important to Marin County, because there is so little written about Marin, compared to all the books and articles about San Francisco. This is a program for which we have no budget. The Friends of the Marin County Library gave us a tape recorder worth about $100. We also received $100 for a camera. The library provides cassettes for the interviews, and copies for the people interviewed. These are bought from the education budget. Cassettes are bought in quantity and used for other purposes also by the library. They cost about $1.25 each.

Many people interviewed lend old family photographs to Mrs. Kent and Carla Ehat so their family photographs can be copied for the California Room. Each 8 x 10 enlargement on heavy paper costs the library $2.50. The photographs are paid for from supplies.

As long ago as 1968, I wanted to start an oral history program for Marin County Library, but there was never any staff time. Then I began to hope for ideal volunteers. In May 1974, Regina Jimenez and I interviewed people from prominent families during the San Rafael centennial. Not long after that, Mrs. Kent, long a friend of Marin County Library, came to the California Room to gather material for a speech on Ross. I asked that we be permitted to record her speech. She gave us a copy. Then Mrs. Kent brought Carla Ehat with her to the California Room. I heard her voice on the tape--clear, vital and resonant, perfect for interviews. Our long oral history drought was over.

* * * * *

MARIN COUNTY'S ORAL HISTORY PROGRAM

ANNE KENT, CARLA EHAT
Oral History Program, Moya Library Guild for Marin County Library

Ms. Ehat

For almost three years now Mrs. Kent and I have been doing interviews for Virginia Borland at the Marin County Library; to date we've done 120 interviews, and I hope someday we'll have funding whereby we can have them transcribed. In addition to making the tapes, we've persuaded many of these people to leave to the California Room letters, journals, etc. We try to place their material in an archival depository.

We got into this project largely due to Mrs. Kent's love of history. The Kent Family has been in Marin for over 100 years. Mr. William Kent always wondered what brought people to Marin County. In 1900 he started what is known as "Old Settlers Day." Well, in those days, before the tape recorder, it was hard to get people to write down things; but he had this day, and he was hoping they would come and gather, and after food and refreshments they would write down some of their earliest recollections. Not much history was retrieved. However, he kept at his project.

Now, Mrs. Kent, some 50 years later, has discovered that through the convenience of the tape recorder she can continue this project of her father-in-law. She is a woman of great energy and enthusiasm, and those of us who have the privilege of knowing her, love her. She is a pleasant burr under everyone's saddle, and wants you to do many things that perhaps you had no idea that you were ever going to do. I had no idea that after 30 years in the Navy that I'd be involved in this. She has a warm way of inviting you, and you feel you can do whatever she thinks you can.

She was the guiding light of the Jose Moya del Pino Library, which is a charming octagon house in our own Marin County community. Here was this octagon house full of treasures of rare books on art and gardens, and Mrs. Kent thought, "Aha, we'll do some historic preservation right here." So three years ago, over the 4th of July, the Marin Art and Garden Center had a fair called "The Good Old Days," and suddenly she thought we were going to reactivate Mr. William Kent's dream. She said, "Carla, get your tape recorder; we're going to relive some old times." In that two-day period she lassoed 15 pioneer people who told of their early reminiscences. It was very interesting and quite fruitful.

Virginia Borland heard about our project and said, "Would you do it for the library?" We thought this was the only proper place to do it, and also the only proper place to store material of this nature. If any of you are interested in starting a project and have an old house or historic sight, give serious consideration to where you're going to store your material, because fire can easily destroy it. After the hundreds of miles on the road that Mrs. Kent and I have driven the last three years, and the hundreds of hours spent gathering this material, we want to be certain that it's in a safe archival depository, and I think the Marin County Library meets the criteria.

The most important member of the oral history team is someone like Mrs. Kent. Mrs. Kent believes strongly in parties. We've had already three receptions. The first time that we interviewed 50 people she gave a garden party in her home, a lovely house with a terrace. One hundred people came, and it was most heartwarming to see people who hadn't seen each other for 40 or 50 years embrace each other and share their reminiscences. But we pay for all of that. Go back home and look in the community. Find someone who's lived in the area over 50 years, and sell that person on the possibility of an oral history project. That's where Mrs. Kent has been so helpful. She probably knows every old family in the county. If you can find someone like Mrs. Kent, I think it would be a tremendous asset to your program, because most people love to go to the residence of a prominent family in the community, and she can make the overture with a great deal of finesse.

The people we have interviewed are all in our book there. I think one of the most important things is, who are you going to do. The average age of the persons we have interviewed is around 82. Mrs. Kent herself is 85. We like to include people who have been doers, men and women of purposeful goals, and people who have contributed something to the community.

In Marin we have interviewed descendants of Mexican recipients of the five Mexican land grants. These people are alive and well, and anxious to share their stories. We've interviewed early ranchers from Marin County, and we have interviewed people with unusual lives. There are three women who have lived in lighthouses on the Farallones. We've been privileged to contact them. When I see an audio-visual show like the one on suffragettes Dr. Stein showed, I think it would be fascinating to provide such a program with their voices and the crash of the sea against the Farallones.

I want to say one thing more. The preparation, as Dr. Stein indicated, cannot be overstressed. At least five to ten hours of preparation are involved to prepare for a one-hour interview, which is where the library is a great help to us. 50% of the interviews we do are in Mrs. Kent's own home. We do them usually at 10:00 in the morning, followed by a luncheon. People like to come to her home. They've heard about her, and they respect her; they know what her contribution has been in the community. So this is kind of a nice thing. It's either at 10:00 followed by lunch, or it's 2:00 followed by cocktails or tea. We establish a rapport, and she has an area in her living room that's in front of a picture window that looks across the garden, and this is just a beautiful sight. I've yet to find anyone who hasn't enjoyed the entire procedure. Oftentimes they will become so interested that they will say, "Let's have another session."

Then, the only other thing I do is the post-interview duties, which in our case consist of recording the highlights, making a synopsis of the interview, labeling the tapes and taking them to Virginia for copy work. We have a machine at Marin County Library that will copy an hour's tape on both sides in three minutes. I strongly recommend you budget for that. We send a copy of the tape to the interviewee with a personal thank you letter.

When Mrs. Kent and I started this whole procedure in the octagon house, we soon realized that the octagon house, although it was a beautiful place, was certainly no place to keep the tapes. Frank Lloyd Wright's Civic Center Building in Marin County is a building of concrete, with 24-hour security. More important, if you put your tapes in the library, you have professional people who are there six days a week from 9:00 to 9:00 to be of assistance to a serious scholar or historian.

Another thing you'll find if you get involved in this--you make some exciting friendships, you meet new people, and you have the joy of seeing a lot of people come alive, especially older people who were until then in the limbo status. They have gained a new respect in their lives by this experience. Some of them even became so interested in the program, they started a genealogical program of their own family for their children and grandchildren. Several, for example, have decided, as a result of our visits, that they'd better do something important about their papers and their memorabilia. In many instances they have left them to our California Room, and we're very grateful for that.

I would encourage the social scene for many reasons. At these affairs, you see, you have an interchange of ideas. For those of you who are starting a program, I want to wish you lots of luck, and I know you'll enjoy it.

Now Mrs. Kent will tell us a little bit about her remarkable past.

Ms. Kent

I should tell you that I'm not from California. I came here during the First World War. Mr. Kent all his life had been wanting to know why so many people came to Marin County. It's a very small county, and it has many, many nationalities in it. He talked to old people every chance he got. It sounds as if we do nothing but party, and it was one of his big parties that really got him started, and that was called "Old Settlers Day." It was held every year in a big club house that he and his mother had given to the little town of Kentfield. It was for all nationalities, and for all men, women, girls and boys. There was something there for all. He thought the best way to do it was to ask all the people who liked to call themselves old settlers to come on this particular day. They came, and there was a party. After they met each other, they all gathered around big tables in the club house.

There were people in from the coast and over from Sausalito telling about coming across the isthmus. Now, he and I both wanted to know about the people far, far back. As you know, those people are disappearing very fast. If you know people as old as I, for instance, you'd better just get at them and see what they can tell you. What I ask them to tell is not what they themselves did, but what their parents and grandparents told them. So in those first Old Settler Days, when I used to go down there with Mr. Kent, I heard people tell, firsthand, about coming across the isthmus.

One old lady (I suppose she was about half as old as I am) said that she was a child when she came across, and as they came across the isthmus, the native boys had to help. They carried the babies, and they carried the luggage; and the people all worked single file. As they did, in this particular instance, they noticed that a baby was missing. So they all stopped, and they talked to the carriers; and the carriers realized that their friend Jose was no longer with them. So back everybody went, and they went to Jose's house, and sure enough, they found the little baby playing on the dirt floor with Jose's little sisters and brothers. He had just gotten plain sick of carrying the heavy child, and he decided to take her home. Anyway, there she was, telling the story, and now some of her grandchildren live in Marin.

While I was watching your slide-tape program, I saw my own mother-in-law, and that is the wife of this William Kent that I'm talking about, walking along with the suffragettes; and it makes me think that they didn't waste a single minute in all of their long fight in having it well recorded. You see, that's one thing that we've got to remember. Have your camera with you and get pictures.

Before there was a train across the Golden Gate, there was a hay barge that went from what is now called Kentfield. That hay barge took hay and brick and lumber over to the new city of San Francisco. In San Francisco they didn't have wood to burn or to build with. They needed brick, and a man named James Ross (the town is named for him) had three hay barges. To this day we have not been able to find one picture of a hay barge at Ross Landing. There must be many, but we haven't found any. There was one little schoolhouse there. There are things that people, old people now, will have to tell us about. And that was what Old Settlers Days were all about. That's why I got involved.

Mr. William Kent came from Chicago, and his wife came from New Haven, and they had never seen such trees as they found here. He was really crazy about them. But something was happening in Marin County that he didn't know about. A place called Redwood Canyon, which you know now as Muir Woods, was going to be condemned to make a dam. Well now, of course, we're all thinking of water, and we're all thinking of dams and things. But these people were going to make a dam, and they told the people of Belvedere and Mill Valley that it wouldn't cost them a cent, because there were enough board feet in that little valley to pay for the whole thing. When William Kent heard what was happening to Redwood Canyon, he was so appalled that anybody would do such a thing that he set about to see whether he could buy it. That was about the only way he could stop it.

He did finally succeed in buying it, but that was only the beginning, because he found he couldn't give it to Marin because the condemnation would still go on. He couldn't give it to the state for the same reason. One of his friends in Washington who was trying to help him found out that he could give it to the federal government. But when they completed a survey, they found out it wasn't quite large enough to be called a park. So another of his friends found out that if a piece of land were so valuable and so needed that the country should have it, that they could take it and call it a monument. And that's how it became a monument. It's larger now; I'm sure it's large enough to be called a park.

He was not the sort of man to throw a monkey wrench into other people's plans. He said that if anyone would do such a terrible thing as cutting those trees to make a dam, there really must be a great need for water. Almost all places in Marin had their own water, either a well or a tank on a spring. He was in Congress, and he asked a Mr. O'Shaunessy to come and find a place where a dam could be built. Mr. O'Shaunessy chose what you may know as Alpine Dam. If you go from Fairfax over toward the ocean, you'd cross Alpine Dam. A dam such as Alpine faces the wrong way. It faces the West Coast, and the water district did not include the West Coast. So Mr. O'Shaunessy showed them how the water could be diverted into Pine Mountain Tunnel. That means the water starts out toward the ocean, goes into a tunnel, which turns and follows the Fairfax Road all the way down to Fairfax into the valley where the water is needed.

* * * * *

APPENDIX A

COLLECTING & RESEARCHING LOCAL HISTORY: A SELECTIVE BIBLIOGRAPHY

Books & Articles

Anderson, Frank J. "A Sense of History," *Library Journal*, Vol. 83, No. 13, July 1958, pp.2003-2007.
Subtitle: Some notes on the establishment & maintenance of a local history collection in a public library.

Becker, Robert H. "Library Resources: The Bancroft Library--Then and Now," *California Historical Quarterly*, Vol. 52, No. 3, Fall 1973, pp.267-271.
The Bancroft Library began as "seventy-five volumes concerning California and the West that H.H. Bancroft, one of San Francisco's pioneer stationers and booksellers, assembled from his store's stock in 1859 to accommodate the editor of a projected guide-book to the Pacific States." Thirty years later he had expanded the collection greatly; in 1894 the *Overland Monthly* referred to it as a "Mine of Musty Manuscript." Today it is a major research center. This article tells the history and gives an overview of the collection.

Burnette, O. Lawrence, Jr. *Beneath the Footnote; A guide to the use & preservation of American historical sources.* Madison, The State Historical Society of Wisconsin, 1969. 450pp. o.p.
An intelligent & readable history which tells how American historical sources have been preserved over the years. Interesting background reading for anyone involved in collecting local history.

Davis, W.N. "California Local History in the State Archives," *California Historian*, Vol. 13, No. 3, March 1967, pp.89-93.
Reviews the holdings of the California State Archives on the subject of state & local history. Lists a few samples of the vast holdings. Examples include county election returns, incorporation files, material on education & Indian problems, the reports of the State Railroad Commissions, & the public utilities records. The author concludes by saying "that to him who is alert & perceptive, nearly every word in these archival documents tells an instructive & fascinating story."

Felt, Thomas E. *Researching, Writing, and Publishing Local History.* Nashville, American Assn. for State & Local History, 1976. 165pp. $6.00 pb; $4.50 to members.
Section One, on Researching, would be helpful to those who collect local history, as well as to all who research it. In writing about "Libraries & Librarians" the author advises that "librarians themselves are an invaluable resource to a researcher if they are cultivated with tact and respect." He cautions against slipping into "a review of your accomplishments & discoveries," for "librarians like to avoid bores almost as much as they do boors."

Gregory, Lee H. "Local History and the Rural Library," *Library Journal*, Vol. 81, No. 2, January 1, 1956, pp.54-56.
Short account of how a Michigan library took the plunge into collecting local history.

Hobbs, John L. *Local History and the Library.* London, Andre Deutsch, 1962. 338pp. Available in the U.S. from Academy Press Ltd., Chicago; $13.25.
Because it was written by a British librarian, this book has an English viewpoint. It would, nevertheless, be useful to American librarians because its 18 chapters

cover practically every aspect of collecting local history: printed records, manuscript records, archives, exhibitions, publicity, displays, photographs, the local library and the museum, local history in county libraries, organization and administration, staffing, cataloging, the value of local history, etc.

Ottley, Allan R. "The California Section," *News Notes of California Libraries*, Vol. 58, No. 4, Fall 1963, pp.395-402.

Article on the California Section of the California State Library. Describes holdings which include books, newspapers, periodicals, manuscripts, pictures, pamphlets, sheet music, early maps and a variety of miscellaneous materials.

Parker, Donald Dean. *Local History, How to Gather It, Write It, and Publish It.* Revised and edited by Bertha E. Josephson. New York, Social Science Research Council, 1944. 186pp. o.p.

A basic handbook that should be must reading for anyone getting involved in local history. Part I (pp.3-92), "Gathering Material for Local History," would be immensely helpful to a librarian involved in collecting local history; it tells in detail where such history is located.

Ratner, Jane Faux. "Local History Collections: The practical problems," *Library Journal*, Vol. 101, No. 2, November 1, 1976, pp.2231-2235.

The author believes that when librarians commit their libraries to collecting rare historical material they are leaving themselves open to some questions & practical problems which have not been dealt with by traditional library training. She addresses herself to what she sees as the major questions/problems: security, legality & proper staffing.

Rea, Jay W. *The California State Archives: History and Resources.* Papers prepared for the Institute in Archival Librarianship, Univ. of Oregon, Sept. 22, 1969-Aug. 14, 1970. 16pp. (Available through ERIC: ED053741. $.65 microfiche; $3.29 hard copy. Order from Documents Reproduction Service, P.O. Box 190, Arlington, VA 22210. The ED number must be used in ordering.)

The first paper explains the administrative status, legal basis, and organization of the California State Archives. The problem areas in the program are discussed at length. The second paper sketches the legal and administrative history of the Archives, and gives a summary of its resources.

Smith, Thomas H. "The Renascence of Local History," *Historian*, Vol. 35, No. 1, November 1972, pp.1-17.

Writing from the perspective of an historian, the author tells why in recent years his fellow historians have placed a greater emphasis upon the study of local history. During the 1960's and 70's he feels "local history has proved fertile ground for the historian and has provided him [*sic*] with greater insight and understanding of the national experience and a keener sense of involvement with his [*sic*] work."

Suhler, Sam A. *Local History Collection and Services in a Small Public Library* (Pamphlet #19 of the Small Libraries Project Guides). Chicago, American Library Association, 1970. 11pp. $.50.

A very helpful guide for librarians in small public libraries. The author discusses how to decide on the scope of the local history collection; tells what types of materials should be collected; and details how the materials should be organized, housed, and indexed, to provide maximum service to the community.

Technical Leaflets. Published by the American Association for State & Local History, 1400 Eighth Ave. South, Nashville, Tennessee 37203. $.50 each.

This is an excellent series of popular how-to-do-it guides originally published as inserts in *History News*. There are over 80 titles, including *Filing Photographs, Cataloging Photographs, Cataloging Ephemera, Rare Book and Paper Repair, Conserving Local Archival Materials*, and *Effective Public Relations*.

Thompson, Enid T. *Local History; a handbook for the collection, preservation, and use of local history materials*. Englewood, Colorado, Englewood Public Library, 1975. 61pp. (Available through ERIC: ED110055. $.76 microfiche; $3.32 hard copy. Order from Documents Reproduction Service, P.O. Box 190, Arlington, VA 22210. The ED number must be used in ordering.)

This manual, designed to define the materials of local history and to tell how to deal with them, provides step-by-step instructions for setting up such collections. The collecting and selecting process is described, as are the organizational problems and possibilities in handling books, pamphlets, newspapers, periodicals, photographs, pictures, tape recordings, ephemera, clippings, etc. Additional advice is given for obtaining ownership or use of nonpublished materials, physical preservation of materials, cataloging and indexing, and providing services to the public and to local and national organizations. Information is also provided for training staff and volunteers as well as for developing special projects in the areas of oral history, community records, community resources, current history collections, and resource persons. Bibliography.

Walton, Clyde C., ed. "State and Local History in Libraries," *Library Trends*, Vol. 13, No. 2, October 1964, pp.153-272.

Entire issue is devoted to libraries collecting local history. Articles include: "The Continuing Significance of Local History," "Acquisition and Organization of Local History Materials in Libraries," "Ownership of Local History Materials," "The Problem of Maps," "Newspaper Collections and History," etc.

For Patrons Who Want To Do-it-themselves

Above Ground Archaeology. Washington, D.C., American Revolution Bicentennial Administration, 1974. 18pp. (SDC Y3.Am3/6:2 Ar 2) Su Docs. $.60.

"Below ground" archaeology is for professionals only, says this pamphlet, but amateurs can be very welcome in above ground archaeology. This booklet tells how to label artifacts, what to do with old film and photos, and who to contact if you find a "below ground" artifact or object (in California: State Park Archeologist, Dept. of Parks & Recreation, P.O. Box 2390, Sacramento, CA 95811).

Cole, Ann K. *Old Things for Young People: a guide to antiques*. New York, David McKay, 1963. 174pp. o.p.

Illustrated introduction to antiques; tells what they are, where to get them, what to do with them. To recommend to your patrons of all ages who need a basic guide to old artifacts. This book is o.p., but other basic books on the subject by this author are available.

Doane, Gilbert H. *Searching for Your Ancestors*. 4th ed. Minneapolis, Univ. of Minnesota Press, 1973. 198pp. Also published in paperback by Bantam, $1.95.

A basic manual & guide to genealogical searching, with chapters on such subjects as the finding & use of family papers, town records, cemeteries, church records, etc. Useful for librarians & laypeople. Written by a librarian.

Lesy, Michael. *Wisconsin Death Trip.* New York, Random House, 1973. unpaged. $15.00; $5.95 pb.

An example of what an historian can do with local history archives, this book is basically newspaper clippings and photos organized in such a way as to tell a coherent, disturbing story. Lesy also produced a similar book last year entitled *Real Life: Louisville in the Twenties* (Pantheon, $15.95; $7.95 pb).

Smithsonian Institution. *Family Folklore.* 1976. 94pp. $2.00.

Old photos, family stories, expressions and traditions, needlework, letters, memorabilia collected by the Family Folklore Program of the Festival of American Folklife. Includes a bibliography. For patrons who need inspiration or want examples of what family history & local folklore can be.

Weitzman, David. *Underfoot: An everyday guide to exploring the American past.* New York, Charles Scribner's Sons, 1976. 192pp. $12.95.

How to: chart your lineage; use a tape recorder to talk to your relatives and create your own oral history; search for old photos; look in cemeteries for records; find old maps, newspapers and journals in libraries. For librarians and patrons who want to do it themselves.

Weitzman, David and James Robertson. *My Backyard History Book.* [Brown Paper School Series] Boston, Little, Brown, 1975. 127pp. $3.95.

A book full of ideas for school projects or projects with young people (age 10 and up) by the author of *Underfoot* who is a schoolteacher in California. Includes ideas for a child's own "birthday time capsule."

Wigginton, Eliot. *The Foxfire Book.* New York, Anchor Press/Doubleday, 1973. 384pp. $8.95; $4.50 pb.

Eliot Wigginton and his high school history collectors are well known. The *Foxfire* books (there are now 4 of them) contain articles from *Foxfire Magazine* by high school pupils who have interviewed local people on their skills. Their location is Georgia and the skills are rural. The whole project is a fine example of how the young and old in any town can discover each other in an effort to preserve the past.

Wood, Pamela. *You and Aunt Arie: A guide to cultural journalism based on Foxfire and its descendants.* Washington, D.C., Institutional Development and Economic Affairs Service, 1975. 219pp. $5.50 pb. Publishers address: 1785 Massachusetts Ave., N.W., Washington, D.C. 20036.

"An excellent handbook on publishing a "Foxfire" type magazine. Directed toward high school students, but any group with little experience but desire to collect, record and disseminate local oral history in an illustrated magazine format will find the book valuable."--*Booklegger*, #14, p.25.

Finding Tools

American History and Life. American Bibliographical Center-Clio Press, 2040 Alameda Padre Serra, Santa Barbara, CA 93103. Institutional subscription rates are based on the service rate principle and vary according to the annual budget for books, periodicals, and binding. Published in four parts.

Part A. *Article Abstracts and Citations.* 3 times per year. Abstracts and citations of articles and journals on U.S. and Canadian history and current affairs from world periodical literature.

Part B. *Index to Book Reviews*. Semi-annual. Lists books and reviews on U.S. and Canadian history and current affairs from 115 journals.
Part C. *American History Bibliography*. Annual. Current bibliography on U.S. and Canadian history and current affairs. Cross references to Parts A & B.
Part D. *Annual Index*. Annual. Cumulative subject and author indexes to Parts A, B, & C.

Bancroft, Hubert H. *History of California*. 7 vols. San Rafael, CA, Bancroft Press, 1967 repr. of 1888 ed. $150.00.
The basic starting point for any new research, and the standard guide to the past of California. Vol. 1 contains a lengthy evaluative bibliographic essay.

The Bancroft Library, University of California, Berkeley: Catalog of Printed Books. Boston, G.K. Hall, 1964. 22 vols. $1550.00.
First Supplement. 1969. 6 vols. $490.00
Second Supplement. 1974. 6 vols. $660.00.
These G.K. Hall printed catalogs list the holdings of the Univ. of California's famous Bancroft Library, which emphasizes the history of California and Mexico, but also covers Western U.S., Central America and the Pacific Islands. Strong areas are history, religion, politics, economics and social conditions as well as early California printing, voyages and travel.

The Bancroft Library, University of California, Berkeley: Index to Printed Maps. Boston, G.K. Hall, 1964. 1 vol. $55.00.
First Supplement. 1975. 1 vol. $75.00.
The maps at The Bancroft Library date from the 16th to the 20th century, covering the Western half of North America. Besides geographical and historical maps, there are topical maps relating to linguistics, economics, ethnology, land grants, etc.

The California Handbook; a comprehensive guide to sources of current information and action, with selected background material. 3d ed. Claremont, CA, Center for California Public Affairs, 1975. 574pp. $16.50 pb.
Chapter 1, "General," describes some important general sources of information about California; organizations and publications that cover a broad range of topics. Chapter 54, "History," describes some sources of general history and lists museums and local historical societies.

Cowan, Robert Ernest, and Cowan, Robert Granniss. *A Bibliography of the History of California, 1510-1930*. 4 vols. in 1. Los Angeles, Cowan, 1964. 926pp. $25.00.
This standard bibliography "remains the greatest single monument to California bibliographical scholarship to appear." Includes a title and subject index and a chronological index.

Directory of Historical Societies and Agencies in the United States and Canada. 10th ed. Nashville, American Association for State and Local History, 1974. 434pp. $20.00 pb; $15.00 to members.
This publication is the basic sourcebook of information on American and Canadian historical organizations that are working to preserve and disseminate knowledge about the past. Directory lists historical societies geographically, giving mailing address, number of members, museums, hours and size of library, etc.

Rocq, Margaret, ed. *California Local History: A bibliography and union list of library holdings.* Stanford, CA, Stanford University Press, 1970. 611pp. $35.00.
This major work updates the 1950 *California Local History: A centennial bibliography*, ed. by Ethel Blumann for the California Library Assn. It lists holdings of materials on California local history from 177 California and 53 out-of-state libraries of all types. Included are books, pamphlets, city and county directories and mug books, Great Registers, biographies, journals and records of organizations. Omitted are fiction, poetry, cookbooks, natural science, records of journeys to California, almanacs, broadsides, psalters, single maps, most federal and state documents. Basic arrangement is alphabetical by county, or region. Excellent name index; some subjects indexed.

Rocq, Margaret H. *California Local History, a bibliography and union list of library holdings: Supplement to the Second Edition covering works published 1961 through 1970.* Stanford, CA, Stanford University Press, 1976. $15.00.

Sanborn Maps

Sanborn maps were primarily used by fire insurance underwriters to determine the risk involved in insuring individual buildings in urban areas. These maps represent the most detailed published information on urban land use, giving extreme detail of building sites, construction and use of individual buildings. The maps are of great use to genealogists and historians, among others.

Hoehn, Philip. *Union List of Sanborn Fire Insurance Maps Held by Institutions in the United States.* Western Association of Map Libraries, 1976. 178pp. $5.00 plus 6% tax for California orders. Order from: Stanley D. Stevens, University Library, University of California, Santa Cruz, CA 95064.
Lists by state, then city, some 25,000 of these rare maps and atlases in over 162 reporting institutions in the U.S. and Canada. Volume I covers maps for states A-M (Alabama-Missouri). Vol. II is in process.

Rees, Gary W. and Hoeber, Mary. *A Catalogue of Sanborn Atlases at California State University, Northridge.* (Occasional Paper No. 1) Western Association of Map Libraries, 1973. 122pp. $4.00 plus 24¢ tax. Order from: Stanley D. Stevens, Map Librarian, University Library, University of California, Santa Cruz, CA 95064.
CSU, Northridge, has the largest collection in the U.S. of Sanborn maps, and this catalogue itemizes 4,311 maps or volumes of maps depicting 1,631 communities located primarily within the Western Association of Map Libraries membership region. There are scattered holdings for other states, British Columbia and northern Mexico. Arrangement is by state and then city.

Society of California Archivists. *Directory of Archival and Manuscript Repositories in California.* 1975. 108pp. $2.25 pb. Order from: Dr. Larry Burgess, A.K. Smiley Public Library, 125 W. Vine St., Redlands, CA 92373.
Reports the results of a survey of the archival and manuscript holdings of libraries, colleges, museums, historical societies and other organizations in California. Entries are arranged alphabetically by name of California city, and contain name and contact information for the organization; hours; types, size and subject matter of archival/manuscripts files; and restrictions on public access and photocopying.

Stoughton, Gertrude K. *The Books of California, an introduction to the history and the heritage of this state as revealed in the collection in the Pasadena Public Library assembled by Nellie May Russ.* Los Angeles, Ward Ritchie Press, 1968. 213pp.

The history of early California as revealed in the collection of one small library which for many years was the only one of its kind in any public library in the state. The bibliographic essay would be very helpful for someone new to Californiana.

Weber, Reverend Francis J. *A Bibliography of California Bibliographies.* Los Angeles, Ward Ritchie Press, 1968. 39pp. o.p.

This small volume (approx. 130 items) is a basic checklist of important bibliographies relating to California. It is arranged alphabetically by author, with no other access points. Excluded are catalogs of cartography collections, and of private and public library collections.

Indexing Newspapers

Einhorn, Judith Meister. *Guidelines for Indexing Local Newspapers.* Westerly, RI, South County Interrelated Library System, 1976. 40pp. $2.00. Order from: Westerly Public Library, Broad Street, Westerly, RI 02891.

A useful, compact booklet which covers the purpose & scope of a local newspaper index, selection of subject headings, and the procedures of indexing. It also includes a 15-page authority file.

Vierra, Bobbie and Maureen McCarthy. *Napa County Local History Indexing Project Indexer's Manual.* Rev. ed. Napa, CA, Napa City-County Library (Napa County Local History Indexing Project), 1976. 67pp. $5.00 (includes tax and postage). Order from: Bobbie Vierra, Napa City-County Library, 1150 Division St., Napa, CA 94558.

This manual was prepared for the use of both volunteers and library staff involved in the Napa County Local History Indexing Project. It is divided into three basic sections: (1) the first contains an explanation of how the index is organized and deals with the mechanics of indexing; (2) the second contains the authority file of the Project; and (3) the third contains explanatory material about complex headings and is included to help those using the authority file.

Periodicals

American Archivist. 1938+ quarterly. $20.00. Society of American Archivists, 801 S. Morgan, Chicago, IL 60680. Index (cum. index 1938-1957). Indexed: *Lib. Lib.; Lib. Sci. Abstr.; PAIS; Soc. Sci. Cit. Ind.; Am. Hist. & Life.*

Covers all aspects of archival librarianship from collecting to cataloging. Individual issues often devoted to special topics, such as automation in archives, archives of the arts, etc.

American Heritage: the magazine of history. 1949+ bimonthly. $24.00. (Sponsored by American Association for State & Local History and co-sponsored by Society of American Historians) American Heritage Pub. Co. Inc., 10 Rockefeller Plaza, New York, NY 10020. Index (cum. index every 5 years). Indexed: *Abr. R.G.; R.G.*

Articles, often written by authorities in the field of American history, cover every conceivable aspect of American history from major to minor events and personalities. Numerous and excellent illustrations.

The American West. 1964+ bimonthly. $12.00. Sponsored by the Western History Assn., American West Pub. Co., 20380 Town Center Lane, Suite 160, Cupertino, CA 95014. Cum. Index, 1964-1973. Indexed: *R.G.; Soc. Sci. Cit. Index; Am. Hist. & Life.*

"Devoted to the story of the Great West, past and present." A scholarly history magazine, but suitable for general readers, too. Strong on pictorial history; excellent book reviews.

California Historical Quarterly. 1922+ quarterly. Formerly California Historical Society Quarterly. For membership in the Society. California Historical Society, 2090 Jackson St., San Francisco, CA 94109. Index. Indexed: *Am. Hist. & Life.*

Features articles by scholars and by amateur historians on California history. Wide range of topics--biography, politics, culture, economics, etc. Lengthy book reviews. *Index to California Historical Society Quarterly*, pub. by the Society in 1965; covers Vol. 1-40, 1922-1961.

History News. 1940+ monthly. $12.00 or membership. American Association for State and Local History, 1400 Eighth Ave. South, Nashville, TN 37203. Index. Indexed: *Am. Hist. & Life* and *History Abstracts.*

News of the association, its publications, workshops taking place around the country and a general overview of the "state of the art."

Pacific Historian. 1957+ quarterly. $6.00. University of the Pacific, Stockton, CA 95204. Cum. index. Indexed: *Hist. Abstr.*

"Seeks to promote interpretations of the historical life of the Western U.S." Not scholarly; personalized accounts and reminiscences. Book reviews.

Southern California Quarterly. 1884+ quarterly. For membership in the Society. Historical Society of Southern California, 200 East Ave. 43, Los Angeles, CA 90031. Index. Indexed: *Hist. Abstr.; Am. Hist. & Life.*

Excellent scholarly articles on all aspects of the history of the American West, with special emphasis on California.

Anna Marie and Everett Gordon Hager, comps. *The Historical Society of Southern California, the topical index of all published works--1884-1957.* Pub. 1959. Indexes by personal and place name, and by subject. (Historical Society Special Book Publication No. 5)

---*The Historical Society of Southern California, a bibliogrpahy of all works published, 1884-1957.* Pub. 1958. Has abstracts of articles, and author and title index to all articles from annual and quarterly publications of Society to 1957. (Historical Society Special Book Publication No. 2)

Additional Periodicals that may be of interest

California Historian. Conference of California Historical Societies.
California Historical Courier. California Historical Society.
Historic Preservation. National Trust for Historic Preservation.
Journal of the West; a classroom periodical.
Los Angeles Magazine.
Motorland. California State Automobile Assn.
Pacific Historical Review. Pacific Coast Branch, American Historical Assn.
Preservation News. National Trust for Historic Preservation.

San Diego Magazine.
San Francisco Magazine.
Sunset.
Westways. Automobile Club of Southern California.
Western Folklore. California Folklore Society.
Also periodicals from county and local historical societies.

Associations

American Association for State and Local History
1400 8th Avenue, S.
Nashville, Tennessee 37203

A professional organization of educators, historians, librarians, writers and other individuals, state and local historical societies, agencies and institutions interested in improving the study of state and local history. Publications: *History News*, monthly; *American Heritage* (co-sponsor), bimonthly; and *Directory of Historical Societies & Agencies in the U.S. & Canada*, biennial. Annual convention.

California Historical Society
2090 Jackson St.
San Francisco, CA 94109
In Southern California: 1120 Old Mill Rd., San Marino 91108.

Founded in 1871 to collect, preserve and publish the records that reveal the history of California, the Society today: (1) maintains one of the major research libraries in California; (2) publishes books, magazine and a newspaper, booklets and catalogs; (3) presents to members and the public the work of artists, photographers, poets, film makers, anthropologists, archeologists, sculptors, printers and designers; (4) produces exhibitions that are displayed throughout the United States; and (5) conducts special tours of present-day California mining, lumbering, farming, industry, and government. Publications include: *California Historical Society Quarterly*, and *California Historical Courier*. The CHS Library is located at: 2099 Pacific Avenue, San Francisco, CA 94109.

Conference of California Historical Societies
University of the Pacific
Stockton, CA 95204

Members include historical societies, libraries, museums, preservation & restoration societies, book stores, and other groups and individuals interested in California history. Conference serves as a coordinating agency to assist local groups in the achievement of their own objectives. Maintains a library; sponsors workshops. Helps organize new local historical societies. Promotes preservation and development of California's historical heritage by the state legislature and state agencies. Publication: *California Historian*, quarterly. Annual convention.

Historical Society of Southern California
200 East Avenue 43
Los Angeles, CA 90031

Society sponsors frequent tours, lectures, and other special events for members. Publications: *Southern California Quarterly; Newsletter*, quarterly.

Oral History Association
P.O. Box 13734
North Texas State University
Denton, Texas 76203

Oral history involves the recording, transcribing and preservation of conversations with persons who have participated in important political, cultural, economic, and social developments in modern times, for use by historians, biographers, teachers, and students. The purpose of this association is to foster the growth of oral history, exchange information on practical and intellectual problems connected therewith, encourage the use of oral history materials and improve techniques. Publishes a quarterly *Newsletter*. Annual colloquium will be in San Diego, CA, October 20-23, 1977.

Society of American Archivists
The Library, P.O. Box 8198
University of Illinois
Chicago Circle
Chicago, IL 60680

A professional society of archivists concerned with the management of current records, archival administration, and the custody of historical manuscripts in government, business and semipublic institutions. Publications: *Newsletter*, monthly; *American Archivist*, quarterly. Annual convention.

Western History Association
University of Nevada
Reno, NV 89507

Members include professional historians and others interested in the history of the trans-Mississippi West of the United States (from the Mississippi River to the Pacific Coast), and neighboring Mexico, Canada and Alaska. Publications: *The American West*, bimonthly; *Western Historical Quarterly; Newsletter*. Annual convention.

Compiled by Carol Coon, Bonnie Dopp,
Audrey Powers and Anne Roughton,
BARC, 3/77. Revised 8/77.

* * * * *

APPENDIX B

DESCRIPTIVE GUIDE TO A MANUSCRIPT COLLECTION
From the California Historical Society Library
2090 Jackson St., San Francisco, CA 94109

Ms 308

Cameron, Jessie Anderson, 1822-1906

19 ALS, 1852-1858. 1 folder.

Letters from JAC to her mother and sister in Scotland describing her embarkation in 1852 from Liverpool with her two brothers and a niece; their travel through New York, Jamaica, and Panama; their arrival in Sacramento; and her settling in Volcano in Calaveras County. Also describes her first jobs in Sacramento as a cook and dress maker, the fire of 1852, her marriage and family life, her husband's and brothers' jobs, and establishing a farm and ice-making business. One brother's mining adventures are related.

Gift of Mr. James K. Moffitt and Mr. Aubrey Drury in memory of Dr. Dixon Wector.

Photographs of JAC in later life have been transferred to the photograph dept.

Added entries: Anderson, George B.
Anderson, Jessie
XAnderson, Jessie, 1822-1906
Anderson, Tom
Cameron, Duncan
Cameron, Charles Napier, 1855-
Cameron, Margaret, 1856-
Cameron, William George, 1855-
Blandy, Barbara Cameron, 1858-
XCameron, Barbara
Snelvision, Josephine? see June 20, 1855
Snelvision, Johan? see June 20, 1855
Swift, Judge C H?, Sacramento
1852-1858

Children--Care and Hygiene
Courtship
Family
Farms
French in Sacramento, 1852
Gold mines and mining
Indians see Jan. 21, 1853
Jamaica
Kanaka Creek
Marriage
Negroes--Sacramento see May 25, 1852
Panama
Quilted goods
XQuilting
Sacramento, 1852 Volcano, 1852-1858
Zucurtz Mill see March 1858

Presbyterian Church, Sacramento, 1852

Women in California

APPENDIX C

DIARY INDEX FORM

From the California Historical Society Library
2090 Jackson St., San Francisco, CA 94109

Ms 82

Diarist *Dr. Amos Bachelder (1811-1892)*

Date and place of birth *East Kingston, N.H., May 27, 1811*

Date and place of death *Pelham, N.H., Aug. 27, 1892*

Residence *New Hampshire*

Occupation

Original or copy. If copy, location of original. If copy, what kind?
Typed copy. Original with grandson, Nelson Bachelder, Salt Lake City

Time span of diary *June 28, 1849 - Dec. 20, 1850*

Contents *Overland route to Feather River arriving Oct. 1849; spent a year in California; return to New Hampshire by sea through Isthmus, leaving California in November 1850.*

Main interests of diarist
Weather and miles traveled with good sections on terrain, plant and animal life. The first California Indians are noted Sept. 29, 1849.

Significant events in the American scene
none

Spelling and diction
excellent

Style (readable, interesting, dull, etc.)
most of it is dull with main attention being weather, although the spirit of the trip comes through

Size in inches
8 x 10"

Approx. no. of pages *74*

Donor and date of gift *Charles H. Bachelder, Dec. 12, 1944*

Added entries:
Hodgdon, Charles
Jewett, Moses
Sherman, John
Gage, Joseph D.
Ellenwood, Benjamin
Carlton, George
Glass, Samuel
Indians--Pawnee June 30, 1849
Indians--Sioux June 30, 1849
Indians Sept. 5, 1849, Jan. 25, 1850
Diary 1849-1850
Overland Journeys to California, 1849
Panama, 1850
Indians: 1849: June 9; Aug. 12, 14, 16, 17; Sept. 5, 29, 30; Oct. 3, 13.
1850: Jan. 25
Indians--Snake Aug. 14, 1849
Indians--Panacks Aug. 14, 1849
Hodges (halfbred Indian) Aug. 14, 1849

DESCRIPTIVE GUIDES TO COLLECTIONS

From the California Historical Society Library
2090 Jackson St., San Francisco, CA 94109

FINANCIAL RECORDS

Roop, Josiah

Account book, 1851-1852. 1 vol.

Records the purchases from the saloon-general store in Shasta, most notably the alcoholic beverages served by the glass. Roop was in partnership with B. H. Johnson beginning April 13, 1851.

Added entries: General stores
Hotels, taverns, etc.
1851-1852

A listing of the buyers is found in the volume, and the names have been indexed in the information catalog.

ARCHIVES OF AN ORGANIZATION

Fortnightly Club of San Francisco, 1894-1960

Records, 1895-1960. 1 box.

This woman's social club met both in San Francisco and Berkeley. The records include the Club's constitution, annual reports, membership lists, minutes, and financial records. Also some mention of the Club's charitable activities.

Added entries: San Francisco, 1895-1960
San Francisco--Earthquake and fire, 1906
see folder 2, 1906-07 annual report
Woman--Societies and Clubs
Women in California
1895-1960

PERSONAL PAPERS

CENTERED AROUND AN INDIVIDUAL

Brown, Charlotte L.

Papers, 1863-1866. 1 folder.

Includes legal documents, and the attorneys' notes for the trial, list of jurors, and the testimony of the witnesses pertaining to the 1865 case of Charlotte L. Brown, a Black woman who sued the Omnibus Rail Road Co. for ejecting her from one of their cars because of her color. Also includes a newspaper article describing a similar discrimination suit brought by a Black man, William Bowen against the North Beach and Mission Rail Road Co.

Removed from the collection: Newspaper: San Francisco PACIFIC APPEAL, July 30, 1864

Added entries: Barnes, W.H.L.
Barstow, George
Bond, M.B.
Bowen, William
Brown, Mrs. Charlotte
Brown, James E.
Burnett, W.C.
Burnett & Benzen
Cohen, Maria
Dennison, Thomas S.
Gardner, John
Geay, K.L.
Hughes, Edward

APPENDIX E

CATALOG CARDS

From the California Historical Society
2090 Jackson St., San Francisco, CA 94109

MAIN ENTRY

Ms 308

Cameron, Jessie Anderson, 1822-1906

19 ALS, 1852-1858. 1 folder.

Letters from JAC to her mother and sister in Scotland describing her embarkation in 1852 from Liverpool with her two brothers and a niece; their travel through New York, Jamaica, and Panama; their arrival in Sacramento; and her settling in Volcano in Calaveras County. Also describes her first jobs in Sacramento as a

(continued)

MAIN ENTRY, SECOND CARD

Ms 308

Cameron, Jessie Anderson, 1822-1906
(Card 2)

cook and dressmaker, the fire of 1852, her marriage and family life, her husband's and brothers' jobs, and establishing a farm and ice-making business. One brother's mining adventures are related.

Gift of Mr. James K. Moffitt and Mr. Aubrey Drury in memory of Dr. Dixon Wector.

NAME ADDED ENTRY

Ms 308

CAMERON, CHARLES NAPIER, 1855-
Cameron, Jessie Anderson, 1822-1906

19 ALS, 1852-1858. 1 folder.

See descriptive guide.

SUBJECT ADDED ENTRY

Ms 308

CHILDREN--CARE AND HYGIENE
Cameron, Jessie Anderson, 1822-1906

19 ALS, 1852-1858. 1 folder.

See descriptive guide.

SHELF LIST CARD

Ms 308

Cameron, Mrs. Jessie Anderson

1 folder

60

SPECIFIC SUBJECT

Ms 308

INDIANS
Cameron, Jessie Anderson, 1822-1906

19 ALS, 1852-1858. 1 folder.

See Jan. 21, 1853.

64

CHRONOLOGY FILE

Ms 308

1852-1858
Cameron, Jessie Anderson, 1822-1906

19 ALS, 1852-1858. 1 folder.

See descriptive guide.

65

THE HANDLING AND CARE OF MANUSCRIPT AND ARCHIVAL COLLECTIONS

Books To Read

Kane, Lucile M., *A Guide to the Care and Administration of Manuscripts*, published by the American Association for State and Local History, 1400 Eighth Avenue South, Nashville, TN 37203. $3.00 pb; $2.25 to members.

Borden, Ruth and Robert Warner, *Modern Manuscripts*, sold by the Society of American Archivists, The Library, P.O. Box 8198, University of Illinois at Chicago Circle, Chicago, IL 60680. Cost about $5.00.

Periodicals to Watch for

American Archivist, published by the Society of American Archivists, see address above.

History News, published by the American Association for State and Local History, see address above. Included in this monthly journal are very useful technical notes.

Equipment

The basic supplies used in storing manuscript and archival material should be of acid-free (100% rag bond) stock. The most widely-used source for archival quality boxes and folders is:

The Hollinger Corporation
3810 S. Four Mile Run Drive
Arlington, VA 22206
(703) 671-6600

Write them for a price list but also remember that shipping costs are in addition to the figures provided.

The single most important factor in document preservation is adequate storage facilities: protection from extremes of heat, cold, dampness, and dryness; protection from dust, vermin, chemicals, and atmospheric impurities; shielding from excessive light, either sunlight or artificial light; and storage in a climate-controlled area at approximately 70° temperature and 50% relative humidity. Papers should also be cleaned, unfolded, flattened, and protected from careless handling and physical damage through appropriate boxing and foldering.

Relatively little safe and effective document repair can be done without specialized materials and equipment, and without training in repair techniques and their application to different types of materials. Repair of any sort on particularly precious or valuable items should not be undertaken without consulting a person knowledgeable in the field.

Most paper made since the 1860's is to some degree acidic, and will in time deteriorate, discolor, or become brittle to a certain extent. Newspaper clippings, cheap note tablets and mimeograph paper, yellow "second" sheets, and wet-process photocopies are among the worst offenders. These items should be segregated in separate folders or put between permalife papers (available from Hollinger).

It is usually not recommended that manuscripts be stored in office-type filing cabinets, since the folders slump easily, continued removal and refiling of materials increases wear and tear on the folders and their contents, and the metal cabinets will act as ovens in the event of fire.

Prepared by: Lynn Bonfield Donovan, Manuscript Librarian, California Historical Society, 2090 Jackson St., San Francisco, CA 94109; (415) 567-1848.

APPENDIX G

ORAL HISTORY

BY WILLA K. BAUM

Reprinted, by permission, from *History News*, Vol. 31, No. 6, June 1976, p.114-5, 117.

This list of readings has been selected for the use of local historical agencies and libraries. It therefore does not emphasize the production or use of oral history as a teaching method or for academic research. A number of valuable readings have been left out because they have appeared in journals or books that are available only in major libraries.

HOW-TO-DO-IT MANUALS

Tape Recording Local History, by Willaim G. Tyrrell. 12 pages, 1966. Technical Leaflet #35, 50 cents, from American Assn. for State and Local History, 1400 8th Ave. So., Nashville, TN 37203.

Oral History for the Local Historical Society, by Willa K. Baum. 63 pages, 1974. $3, from American Assn. for State & Local History, address above.

Oral History--Basic Techniques, ed. by Jane McCracken. 20 pages, 1974. $1, from Manitoba Museum, 190 Rupert Ave., Winnipeg, Manitoba R3C 0N2, Canada. Good examples of an interview question outline and an index to an interview.

A Guide for Oral History Programs. 347 pages, 1973. $10, from Oral History Programs, L-330, Calif. State Univ., Fullerton, CA 92634. Includes articles on various aspects of oral history, samples of forms and procedures used at Fullerton, and a catalog of their oral history interviews which indicates how to catalog.

An Oral History Primer, by Gary Shumway & William G. Hartley. 28 pages, 1973. $1.50, from Oral History Program, Calif. State Univ., Fullerton, address above. A simple guide to how to get going, especially aimed at family history.

A Guide to Aural History Research. $1, from Aural History Program, Provincial Archives of British Columbia, Victoria, British Columbia V8V 1X4, Canada. An excellent manual, especially aimed at making fine sound recordings.

From Tape to Type--An Oral History Manual & Workbook, by Cullom Davis. $4.50, from Oral History Office, Sangamon State Univ., Springfield, Ill. 62703. An excellent manual.

Oral History as a Teaching Approach, by John A. Neuenschwander. 46 pages, 1976. $2, from National Education Association Order Dept., Academic Bldg., Sawmill Rd., West Haven, CT 06516. A brief handbook for the junior high through college social science teacher who wants to use the oral history method as a teaching technique.

Oral History Program Manual, by William W. Moss. 109 pages, 1974. $13.50, from Praeger Publishers, New York, NY. A thoughtful consideration of how to set up a large scale oral history project, based on experiences of the J.F. Kennedy Oral History Program. This book is essential for the serious, scholarly oral historian planning a substantial program.

TAPE RECORDERS AND TAPES

"The Handling and Storage of Magnetic Recording Tape," in *Sound Talk*, Vol.III, No. 1, 1970. Free from Product Communications, 3M Co., 3M Center, St. Paul, MN 55101. An excellent basic booklet on how to store tapes. *Recording Basics*. $1, from 3M Co., address above.

LEGAL ASPECTS

"Legal Considerations in Oral History," by Joseph Romney, in *Oral History Review*, 1973. $3, from Oral History Association, P.O. Box 13734, North Texas State Univ., Denton, TX 76203. The best summary on legal agreements available.

"Constitutional Liberty & the Law of Libel," by Alfred H. Kelley, in *American Historical Review*, Dec. 1968. Relationship of libel or slander laws to oral history.

Forms Manual. $8, from Society of American Archivists, P.O. Box 8198, University of Ill. at Chicago Circle, Chicago, Ill. 60680. Examples of legal releases, interview abstracts, application to use tape forms collected from several oral history programs. The manual also includes useful forms that deal with other library functions.

ORAL HISTORY IN GENERAL

Oral History Assn. publications listed below are available from the OHA, P.O. Box 13734, North Texas State Univ., Denton, TX 76203. Reduced prices for members.

Oral History in the United States, A Directory, 1971. $1.50, from OHA. A now-outdated but still useful list of oral history projects in the U.S., arranged by state & indexed by subject emphasis.

Bibliography on Oral History, 1975. $3, from OHA. An annotated bibliography of almost everything written about oral history before 1974.

Oral History at Arrowhead, 1966. $3, from OHA. Proceedings from the first conference on oral history.

Selections from the Fifth & Sixth National Colloquia on Oral History, 1970 & 1971. $3, from OHA. Contains useful articles, especially one on how to properly identify an interview on the tape box & transcript & in the library catalog.

Oral History Review, 1973, 1974, 1975. 1973 & 1974, $3 each; 1975, $3.50, from OHA. Selections from the previous year's colloquium, each issue contains significant articles on such subjects as legal considerations, ethics, oral history in teaching, oral history with ethnic groups, oral history in Canada & Great Britain.

"History, Warm," by Louis Starr, 1962. Free from Oral History Research Office, Box 20, Butler Library, Columbia Univ., New York, NY 10027.

"Oral History: Problems & Prospects," by Louis M. Starr, in *Advances in Librarianship, Volume II*, ed. by Melvin J. Voigt. From Seminar Press, New York, NY, 1971. A comprehensive overview of the field.

Oral History & the Mythmakers, by Chas. T. Morrissey. 12 pages, 1964. Preservation Leaflet Series. From National Trust for Historic Preservation, 740-748 Jackson Place, Northwest, Washington, D.C. 20006.

"Oral History: Defining the Term," by Elizabeth Rumics, in *Wilson Library Bulletin 40*, Mar. 1966. Discusses how oral history differs from recorded sound.

"The Implications of Oral History for Librarians," by Martha Jane Zachert, in *College & Research Libraries 29*, March 1968. An important article for the librarian handling oral history materials.

Catholic Library World, Oct. 1975. $2, from Catholic Library Assn., 461 W. Lancaster Ave., Haverford, PA 19041. This entire issue is devoted to oral history in the library, the association between oral histories and libraries, examples of how to accession and catalog oral history tapes and transcripts. A must for libraries handling oral history materials.

Sound Heritage, Vol. III, No. 1, 1974. $2, from Aural History Institute of British Columbia, 40 Provincial Archives, Parliament Bldg., Victoria, British Columbia V8V 1X4, Canada. This issue includes an article on how to use oral history in radio broadcasts.

Oral History, No. 4: The Interview in Social History. £1 (about $2) from Paul Thompson, Dept. of Sociology, Univ. of Essex, Colchester, CO4 3SQ, England. This issue of *Oral History*, the journal of the British Oral History Society, contains many useful articles on interviewing.

Southern Exposure, Winter 1974. $2.75, from Institute for Southern Studies, 88 Walton St., N.W., Atlanta, GA 30303. This issue, entitled *No More Moanin', Voices of Southern Struggle*, includes the best updated bibliography on oral history, emphasis on history-from-the-bottom-up, that has come out since 1971.

CATALOGS OF ORAL HISTORY PROGRAMS

Many programs publish a catalog that can be obtained free or at cost by writing to them. Use *Oral History in the United States, A Directory* as a guide to projects and subjects of emphasis.

The Oral History Collection of Columbia University, ed. by Elizabeth B. Mason & Louis M. Starr. 500 pages, 1973. Hardcover $12.50; softcover $7.50, from Oral History Research Office, Box 20, Butler Library, Columbia Univ., New York, NY 10027. An essential guide for scholars of recent U.S. history, but too large to serve as an example for small oral history projects.

A Guide to the Oral History Program of the Historical Department, the Church of Jesus Christ of Latter-day Saints. 47 pages, 1975. $1.25, from 50 East North Temple, Room 245E, Salt Lake City, UT 84150. This catalog to the Mormon's oral history program is an excellent example of how to organize a catalog. It includes a description of how their project operates.

JOURNALS AND BOOKS ILLUSTRATING THE USE OF ORAL HISTORY

Forest History, Oct. 1972. $2, from Forest History Society, P.O. Box 1581, Santa Cruz, CA 95060. Devoted entirely to the Society's oral history program, this issue is a "must" for anyone planning to edit oral history transcripts for journal publication.

Foxfire 1, 2, and 3, ed. by Eliot Wigginton. Approx. $5, paperback, from Anchor Press/Doubleday, New York, NY. Interviews with old timers of Appalachia, conducted by Rabun Gap, Georgia, high school students. These interviews, edited and published with photographs and drawings by the students, have started a new method in historical teaching.

Akenfield: Portrait of an English Village, by Ronald Blythe. 318 pages, 1969. $2.45, from Dell Pub. Co., New York, NY. A composite of interviews with inhabitants of an English farm village.

By Myself, I'm a Book. An Oral History of the Immigrant Experience in Pittsburgh, prepared by the Pittsburgh Section, National Council of Jewish Women. 166 pages, 1972. $6.50, from American Jewish Historical Society, 2 Thornton Rd., Waltham, MA 02154. An example of an ethnic immigrant project. Arrangement of the book is based on the questionnaire used.

To Be an Indian, an Oral History, ed. by Joseph H. Cash & Herbert T. Hoover. 239 pages, 1971. $4, from Holt, Rinehart & Winston, New York, NY. Excerpts from interviews with Indians conducted under the auspices of the Doris Duke Indian History Project.

Plain Speaking: An Oral Biography of Harry S. Truman, by Merle Miller. 480 pages, 1973. $1.95, from Berkeley Pub. Corp., New York, NY. Good example of how to put together excerpts of interviews with the chief narrator and with other narrators.

Hard Times: An Oral History of the Great Depression in America, by Studs Terkel. 462 pages, 1970. $8.95, from Pantheon Books, Random House, New York, NY. An outstanding example of interviewing and selecting excerpts of interviews on a major theme. Terkel's more recent *Working* is the same kind of book.

These Are Our Lives. 421 pages, 1975. Paperback reprint. $4.95, from Norton, New York, NY. Interviews with people of N. Carolina, Tennessee and Georgia, by members of the Federal Writers Project. Especially useful are the instructions to writers & the outline for life histories.

All God's Dangers: The Life of Nate Shaw, interviewer, Theodore Rosengarten. $2.25 from Avon Books, New York, NY. $12.50 from Alfred Knopf Pubs., New York, NY. Oral history of a black sharecropper. Winner of the 1975 National Book Award.

ORAL HISTORY AND LOCAL HISTORY:

SOME HOW-TO-DO-IT MATERIALS

Compiled by Dr. Miriam Feingold Stein

David H. Culbert, "Undergraduates as Historians: Family History Projects Add Meaning to an Introductory Survey," *History Teacher*, Vol. VII, No. 1, November, 1973, pp.7-17.

Ted L. Underwood, "Undergraduates as Historians: Writing Local History in a Seminar on Historical Research," *History Teacher*, Vol. VII, No. 1, November, 1973, pp.18-23.

These two articles provide excellent material on the techniques and values of having college students do original research in local and family history. Includes suggestions on possible sources, including oral history. Relevant to all local and family history buffs, not just undergraduates.

"Your Own American Experience. Kin & Communities: The Peopling of America," available from Wilton S. Dillon, Dir., Smithsonian Symposia and Seminars, Smithsonian Institution, Washington, D.C. 20560.

A brief explanation of the Smithsonian Institution's Bicentennial Program on family history. Good suggestions for questions for oral history interviews. Sixth International Smithsonian Symposium on Family History was held June 14-17, 1977.

"Jews in American Life: A Guide to Local Programming for the Bicentennial," available from Jewish Communal Affairs Dept., The American Jewish Committee, 165 E. 56th St., New York, N.Y. 10022.

An excellent guide to sources and techniques for ethnic history, with selected bibliography.

"Oral History with Mimi Stein," video-taped workshop on how to do oral history, with accompanying booklet. 6 video tapes (6 hours). Available from the Regional Oral History Office, 486 Library, University of California, Berkeley, Calif. 94720.

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APPENDIX I

TAKING CARE OF PHOTOGRAPHS

Compiled by Anne Roughton, BARC

Cataloging Photographs. (Technical Leaflet #57) Nashville, American Association for State and Local History. $.50.

Filing Photographs. (Technical Leaflet #36) Nashville, American Association for State and Local History. $.50.

Gilbert, Karen Diane. *Picture Indexing for Local History Materials.* Monroe, NY, Library Research Associates, 1973. 36pp. $2.45.
Based on the system used to index pictures at the Newark Public Library, this booklet describes indexing procedures. There are sections on "Indexing by Locality," "Non-geographic & Special Subject Headings," "Storage & Retrieval," plus a bibliography. The booklet is indexed.

Time-Life Books. *Caring for Photographs.* NY, Time-Life Books, 1972. $7.95.
An excellent book which gives details on how to restore photographs, how to process photographs for permanence, and how to properly store negatives and prints. The step-by-step directions, combining pictures and text, are clear and easily understood. Recommended reading for the neophyte. Good bibliography.

Weinstein, Robert A. and Larry Booth. *Collection, Use, & Care of Historical Photographs.* Nashville, TN, American Association for State & Local History, 1977. 222pp. $16.00.
An exceptionally fine, readable book which will be of use to the amateur hobbyist, as well as to librarians, archivists and curators. Covers both the technical and philosophical aspects of processing, collecting and preserving photographs. Among the topics included: uses for historical photos, indexing, storage, restoration, archival processing. Appendices list "Where do we turn for help," and sources for ordering supplies necessary to care for photos properly.

Winger, Howard W. and Richard Daniel Smith, eds. *Deterioration and Preservation of Library Materials; the thirty-fourth annual conference of the Graduate School, August 4-6, 1969.* Chicago, University of Chicago Press, 1970. $7.95.
See article, "Preservation, deterioration, restoration of photographic images," on pages 85-98. It is a good summary of the potential sources of trouble that may arise from the manufacture of photographic raw materials, the preparation of photographic records, and the handling and storage of these records.

* * *

Here are two companies which supply envelopes, negative holders, boxes, etc., which can be used to safely store photographic negatives and prints:

The Hollinger Corporation
3810 S. Four Mile Run Drive
Arlington, VA 22206
Write & ask for free catalog.

TALAS (a division of Technical Library Service)
104 Fifth Avenue
New York, NY 10011
Catalog costs $1.00.